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CRAMER

Out of Sol-Fair -
Together

Ch. M. S. 12. 12. 12.

(The Third Edition)
with Additions & Improvements
OF
(J. B. CRAMER'S)

(Instructions)
for the
Piano Forte.

*in which the first Rudiments of Music are clearly
explained, and the principal Rules on the Art of Fingering
illustrated, with numerous and appropriate Examples.*

To which are added

Lessons.

in the principal Major & Minor Keys.

with a Prelude to each Key

Composed & Fingered by
THE AUTHOR.

Ent' at Sta. Hall.

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where may be had

All the Works of the above Author.

Edw. F. Williamson Sculp.

PREFACE.

ALTHOUGH several excellent Books of Instructions for the Piano-Forte have been lately published in this Country, yet as improvements are daily made which tend to facilitate the attainment of the Musical Science, the Author presumes to publish his method ; hoping, that as the whole of his life has been devoted to the study of Music, the result of his experience will not be unwelcome to the Public.

Experience proves that introducing popular Airs arranged as Lessons for the Practice of Learners, greatly promotes their application and improvement ; besides, when desired to play, they have the satisfaction to observe that they afford more entertainment to their hearers by pieces of this kind, than by playing long and uninteresting compositions : therefore the Author has selected for his Lessons many favourite Airs which he has arranged in a familiar style, and in order to preserve the necessary progressive gradation, has composed the remainder of the Lessons.

His plan of Instruction is somewhat peculiar : instead of placing at the beginning of the Work, according to the usual practice, all the precepts necessary to the Piano-Forte player, he has preferred inter-mixing with the pieces whatever relates to *graces, characters, and expression* ; for the best place to point out their use, so as to make a strong impression on the mind, is undoubtedly when they occur in practice ; therefore it must be allowed that this method of placing them successively under the eye, is much more eligible than to refer the Pupils to a general account, *which few take the trouble to read*, much less to learn.

The preliminary Instructions necessary to a Learner, such as an explanation of the Notes, Clefs, Sharps, Flats, Time, &c. are given at the beginning of the Book, in the most simple and concise manner ; to these are added Precepts and Examples on Fingering, in which the numerous combinations that are likely to occur, are placed in particular classes and fingered by the Author.

At the end of the Work is a short Appendix, explaining the Intervals, the Chords, the Tenor Clef, and Transposition ; which articles are not necessary to a beginner, and would have been displaced in the former part of the Work.

The whole is concluded with a general Dictionary of such Italian words as frequently occur in Musical Compositions.

Such are the outlines of the present Work ; should it meet with the public approbation, the Author will consider his trouble amply rewarded.

In the present Edition many new and familiar Lessons have been added, and others substituted for those which were found too difficult in the former Editions.



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ELEMENTARY INSTRUCTIONS.

Let Students read attentively the following nine pages, and try to impress on their mind the precepts which they contain, before they attempt to play any of the lessons ..

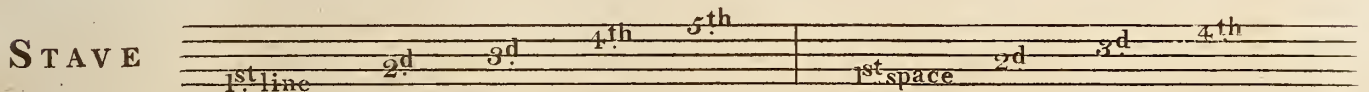
OF THE NOTES AND STAVE.

The characters by which Musical sounds are expressed are called Notes; there are in Music but seven Notes, to which in England the first seven letters of the Alphabet A, B, C, D, E, F, G, are applied.*

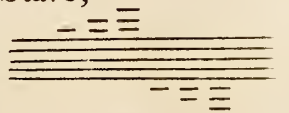
When a passage extends to 8, 9, or more Notes, the foregoing letters are repeated over again in the same order; in a descending melody, the letters are named backwards, thus; G, F, E, D, C, B, A, but the Music is read from left to right as printing.

The Musical Notes are placed on, and between five horizontal and parallel lines, to which the name of Stave is applied.

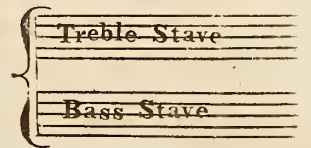
NB: The lines and spaces of the Stave are counted upwards, from the lowest to the highest.



When in a piece of Music some Notes go higher or lower than the Stave, little lines, called Ledger lines, are added above or below, and the heads of the Notes are placed on, or betwixt them.



Piano-forte Music is written on two Staves, connected by a Brace, the upper Stave serves for the Treble notes, and the lower for the Bass notes.


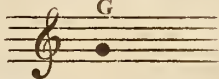



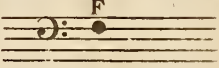
NB: Sometimes the Right hand plays Notes placed on the Bass-Stave, and Vice versa the Left hand plays Notes placed on the Treble-Stave.

OF THE CLEFS.

To ascertain the Names of the Notes and their places on the Key-board, a certain character called a Clef, is placed at the beginning of each Stave.


**Two Clefs only are made use of in Modern compositions for the Piano-forte. viz:

I. The Treble or G clef, shaped thus  and placed on the 2^d line of the Stave, all the notes on that line are called G's this clef serves for the highest part. 

II. The Bass or F clef, shaped thus  and placed on the 4th line of the Stave, all the notes on that line are called F's this clef serves for the lowest part. 

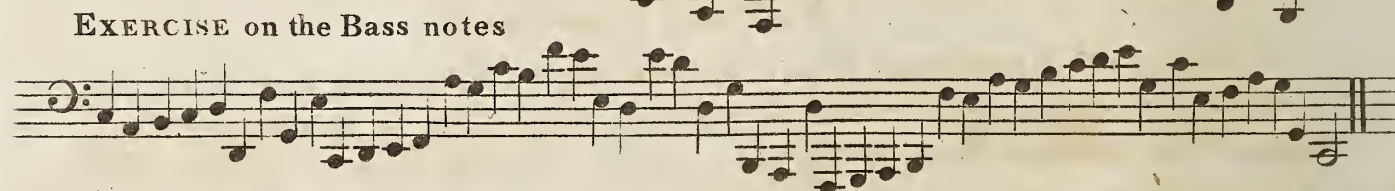
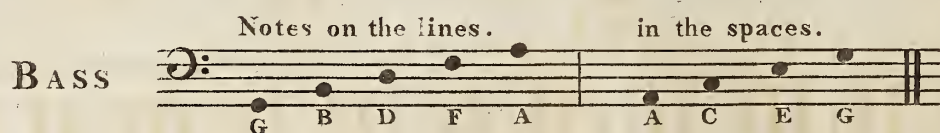
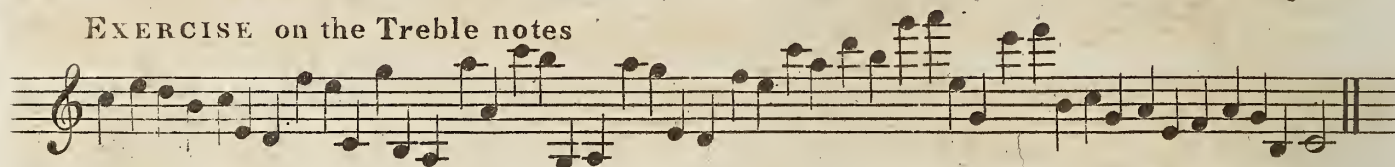
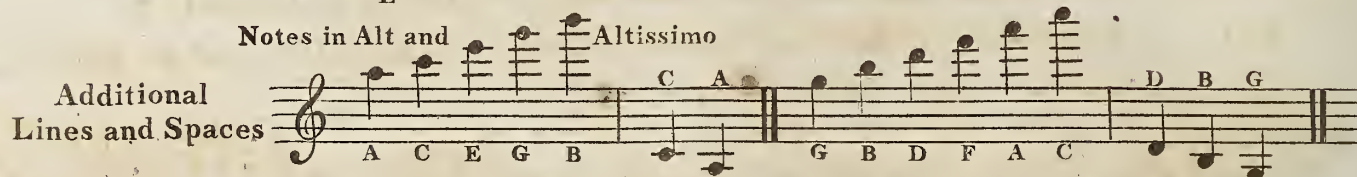
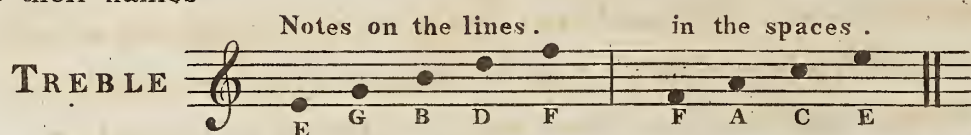
* The Italians and French prefer the method of calling the Notes by various Syllables, beginning at C, thus; Do, re, mi, fa, sol, la, si.

C, D, E, F, G, A, B.

** In Antient music another Clef shaped thus,  and called the C clef is frequently used, to gratify the curious an explanation is given page 49 in the Appendix.

ON THE NAMES OF THE NOTES.

According to their position on the lines and spaces of the Stave, the Notes receive their names



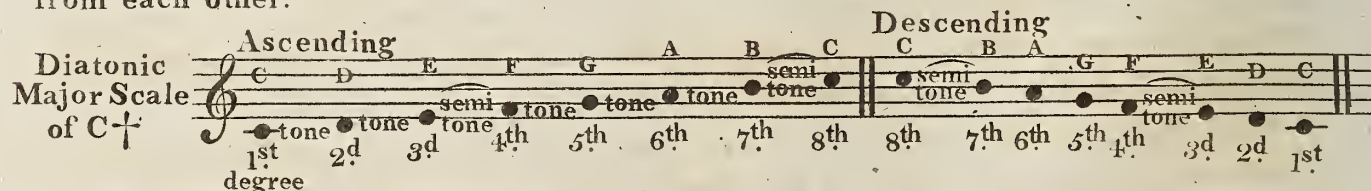
OF THE SCALE OR GAMUT.

The seven Notes of Music placed in a series ascending or descending, form what is termed the Gamut or Scale.

The Scale may be Diatonic or Chromatic. *

The Diatonic Scale, which is the natural Scale, consists of five tones and two semitones** which according as the Scale is Major, or Minor, are differently placed.

In the Diatonic major Scale, the first semitone is from the 3^d to the 4th note, the second Semitone is between the 7th and 8th the remainder of the notes are a tone distant from each other.



This Scale may be repeated several times in positions more grave or acute: but always similar, with respect to the places of the tones and semitones: see the following page, which shews the names of all the notes and their position on the Key-board.

* The Chromatic Scale is Explained page 17

** A Semitone is the progression from one key to the next, as from C to C[#], or D^b.

a Tone contains two adjoining semitones C, C[#], D, form a tone, E^b, E[#], F[#], another.

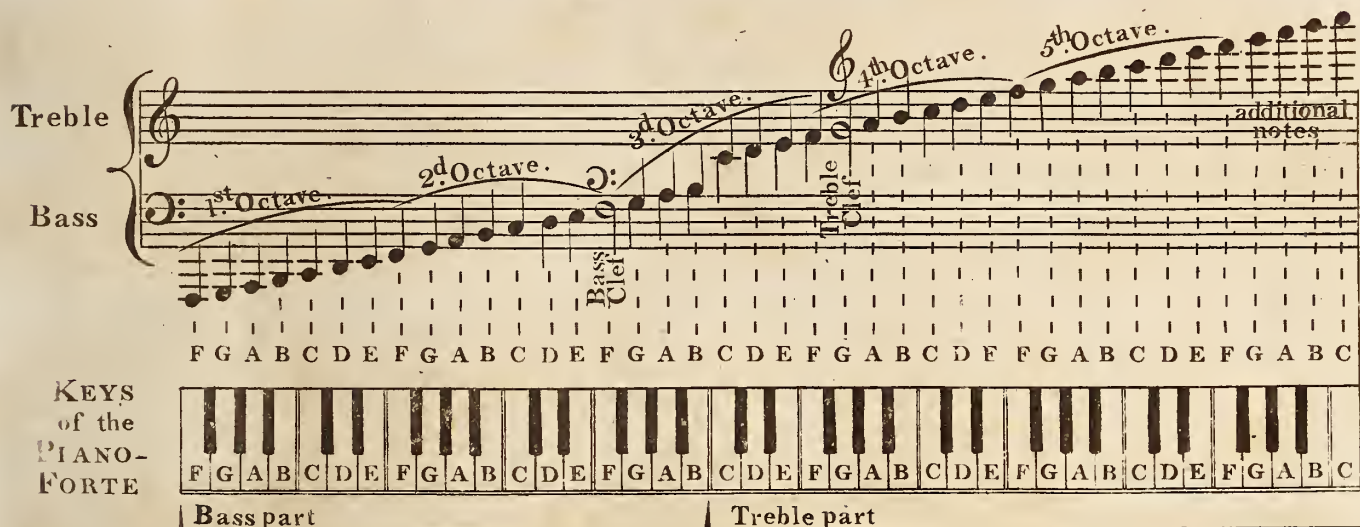
† The Minor Scale is Explained page 15.

THE PIANO-FORTE KEY-BOARD EXPLAINED

Modern Piano-fortes, with additional keys, contain five Octaves and seven keys, from the lowest on the left hand which is F, to the highest on the right, which is C.

Piano-fortes without additional keys have only five Octaves from F to F. *

NB: The keys, as well as the Notes are named after the first seven letters of the Alphabet.









EXPLANATIONS

1. The Key-board is composed of long and short keys, the long or white keys, serve for the natural notes, and the short or black keys serve for the Sharps and Flats.
2. The White keys are at equal distances from each other, whereas the black keys are divided into alternate groups of two and three, parted by two white keys without a black betwixt.
3. The White key before any two black keys (going from the left to the right hand) is called C, in every part of the key-board, the next white key is D, the next E, and so on, following the order of the letters C, D, E, F, G, A, B, C.
4. There is an interval of a semitone between each key; two white keys with the black key between, form a whole tone.
5. Each black key may be taken for the Sharp of the white key below, or for the Flat of the white key above: so the black key above C, may be C \sharp or D \flat .
6. As between B and C, E and F, there is no black key, these notes are used respectively as Sharps or Flats to one another: therefore B \sharp is played on C \sharp , and C \flat on B \sharp : - E \sharp is played on F \sharp , and F \flat on E \sharp .
7. Every succession of eight notes, as from C to C inclusively, is called an Octave. each Octave is exactly the same with respect to the disposition and names of the keys, it contains seven white keys and five black keys.
8. The keys which are in the middle of the key-board are used either for the Treble or for the Bass as required: therefore in the foregoing Scale the notes which have a double stem, thus; \bullet from G in the Bass, to G in the Treble, may be played either with the left or with the right hand.

* Piano-fortes with Six Octaves from F to F, have been lately made, but they are not yet universally introduced

ON THE DIFFERENT SPECIES OF NOTES.





Six sorts of Notes are made use of in Musical Compositions, viz:




the Semibreve	Minim	Crotchet	Quaver	Semiquaver	Demisemiquaver
					

The length, or duration of these Notes varies according to their shape.

TIME TABLE,


Shewing the respective proportions of each Note.

1 the longest note	a Semibreve	- - - - -	NB: The Semibreve being the longest note in Modern Music, is made the standard and regulator of all others.
	is equal to	2 Minims	
	4 Crotchets		
	8 Quavers		
	16 Semiquavers		
	32 Demisemiqr ^s		
			Obs: The stems of the Notes may be turned downwards  or upwards 
			the notes may be detached thus 
			or grouped together, thus 
			yet their value remains the same.

$\frac{1}{2}$ of a Semibreve	a Minim	- - - - -	{ 4 Quavers may be abbreviated thus 
	is equal to	2 - - - - -	
		4 - - - - -	
		8 - - - - -	
		16 - - - - -	
			{ 4 Semiquavers thus  and
			{ 4 Demisemiquavers thus 

$\frac{1}{4}$ of ditto	a Crotchet	- - - - -	
	is equal to	2 - - - - -	
		4 - - - - -	
		8 - - - - -	

$\frac{1}{8}$ of d ^o	a Quaver	- - - - -	{ The Pupil must have a perfect knowledge of the different sorts of Notes, and their length, before he attempts to play a lesson.
	is equal to	2 - - - - -	
		4 - - - - -	

$\frac{1}{16}$ of d ^o	a Semiquaver	- - - - -	{ Another sort of Note shaped thus  and called half Demisemiquaver, is sometimes used, but it seldom extends beyond a bar or two.
	is equal to	2 - - - - -	

NB: After having learnt the Time Table as it stands here, the Student will derive great benefit by learning it also the contrary way. (reversing the book)

A Dot placed after any Note, makes that Note half as long again; thus,

a Semibreve with a Dot 	a Minim with a Dot 	a Crotchet with a Dot 	a Quaver with a Dot 	a Semiquaver with a Dot
is equal to	is equal to	is equal to	is equal to	is equal to

Two Dots placed after a note, make it three quarters longer, therefore a Minim with a double dot is equal to and a Crotchet with a double dot is equal to

OF THE RESTS .

Rests are Characters which denote silence equal in duration to that of the Notes which they represent, (when a Rest occurs the hand is to be taken off the keys.) there are as many Rests as various Species of Notes .

Semibreve	Minim	Crotchet	Quaver	Semiquaver	Demisemiquaver
Rest	Rest	Rest	Rest	Rest	Rest

NB: When a Rest is dotted, its duration becomes half longer is equal to and is equal to

When a Rest of several Bars happens, the number of Bars is in Modern Music, expressed by a figure over the Stave, thus; - - 1 2 3 4 bars
in Ancient Music small strokes across the Stave are made use of, according to the number of Bars, thus; - - -

OF THE SHARP, FLAT AND NATURAL .

The Sharp, thus (#) raises the Note before which it is placed a Semitone. The Double Sharp, thus (x) raises a Note already Sharp another Semitone;

NB: On the Key-board the Sharp is taken on the Right side of a Note.

The Flat, thus (b) lowers the Note before which it is placed a Semitone. The Double Flat, thus (bb) lowers a Note already Flat another Semitone;

the Flat is taken on the Left side of a Note .

The Natural, thus (n) placed before a Note that has been made Sharp or Flat, restores the Note to its original place.

A Natural after a Double Sharp is marked thus (##) it takes off one Sharp.

A Natural after a Double Flat is marked thus (bb) it takes off one Flat.

The Double Sharp, cannot be used but to a Note already made Sharp, and so of the Double Flat.

Obs: I. A Sharp or Flat placed after the Clef on a line or a space, affects all the Notes on such line or space and their Octaves throughout the piece: but when introduced in the course of the piece, it is called ACCIDENTAL, and only affects the Notes placed on such line or space within the Bar where it occurs . *

II. When the second Sharp or Flat (according to their progression) is set after the Clef, the first must have been introduced .

PROGRESSION OF THE SHARPS AND FLATS .

by Fifths ascending		by Fourths ascending	
1 2 3 4 5 6 7		1 2 3 4 5 6 7	

*When the last Note of a Bar is affected by a Sharp or a Flat, and the first Note of the following Bar is on the same line or space, it is to be played Sharp or Flat though not marked so .

OF TIME.

There are in Music but two sorts of Time, viz: Common Time, which consists of two or four equal parts in a Bar, and Triple Time, which consists of three parts in a Bar: each of the foregoing is subdivided into Simple and Compound.

Simple Common Time is expressed by any of the following figures C , C , 2 , $\frac{2}{4}$, placed at the beginning of the piece, immediately after the Clef.

Compound Common Time is expressed by $\frac{6}{8}$ or $\frac{6}{4}$, $\frac{12}{8}$ or $\frac{12}{4}$.

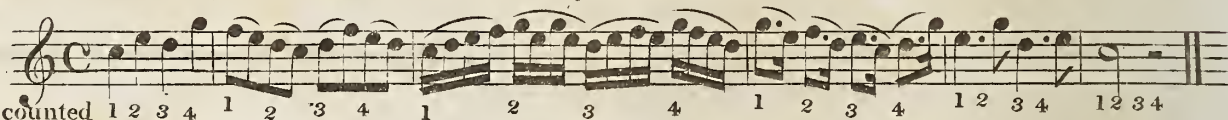
Simple Triple Time is expressed by $\frac{3}{2}$, or $\frac{3}{4}$, or $\frac{3}{8}$, Compound Triple Time by $\frac{9}{4}$, or $\frac{9}{8}$.

NB: When two figures are used to mark the time, the lower figure denotes the quality of the Notes, whether Minims, Crotchets or Quavers, and the upper figure the quantity used to make up a Bar, thus;

Three halves of a Semibreve or three Minims in a bar.	Three quarters of a Semibreve or three Crotchets in a bar.	Three eights of a Semibreve or three Quavers. in a bar.
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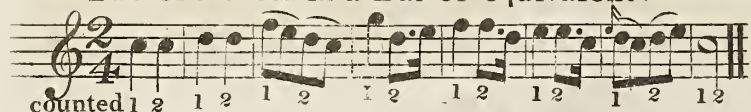
COMMON TIME EXEMPLIFIED.

Four Crotchets in a Bar, or their equivalent, in other Notes or Rests.

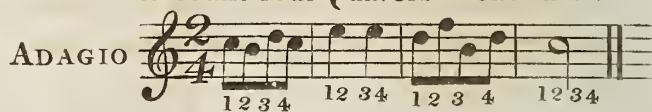
Simple Common. 

SECOND SPECIES OF SIMPLE COMMON TIME.

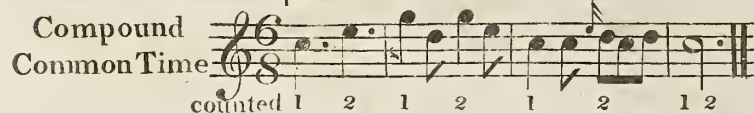
Two Crotchets in a Bar or equivalent.



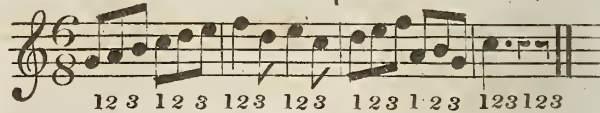
NB: In a slow movement it is better to count four Quavers in each Bar.

ADAGIO 

Two dotted Crotchets in a Bar or equivalent.

Compound Common Time 

In a slow movement it is better to count twice three quavers.

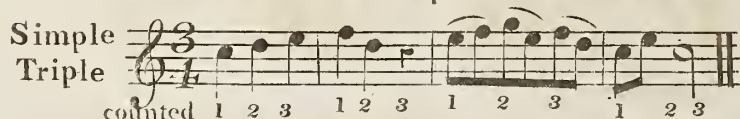


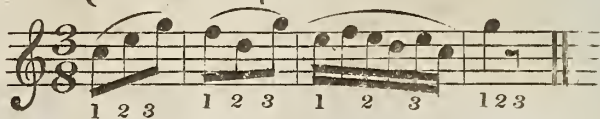
Observe. The three other sorts of Compound Common Time, viz: $\frac{6}{4}$, $\frac{12}{4}$ and $\frac{12}{8}$, are seldom used in Modern Music.

TRIPLE TIME EXEMPLIFIED.

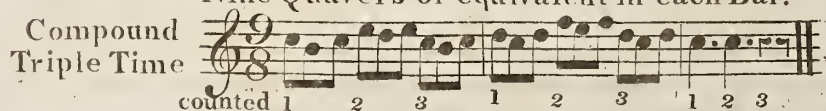
Three Crotchets or equivalent in each Bar.

Three Quavers or equivalent in each Bar.

Simple Triple 



Nine Quavers or equivalent in each Bar.

Compound Triple Time 

The other Species of Compound Triple Time viz: $\frac{9}{4}$ is not used in Modern Music.

The Italian Words relating to Time are explained in the Dictionary, pages 52 & 53.

The fundamental note of a Composition is called the Key-note or Tonic.

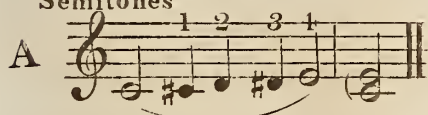
Every piece of Music is written in a particular key, to which all others introduced by the Modulation must be related.

The Bass of a regular Composition always ends on the key-note, and the Piece is said to be composed in the key of C, when the Bass terminates on that note.

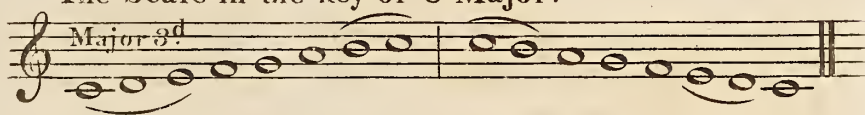
A Key may be either in the Major, or in the Minor Mode: this may be ascertained by the first third in the scale.

I. When from the key-note (first degree) to the third note above, there is an Interval of a major third, the key is in the Major Mode, and is called a Major key (vulgarly termed a Sharp key.) a Major third consists of four semitones, or two whole tones. (see A)

Ex: of the Major third.
Semitones



The Scale in the key of C Major.

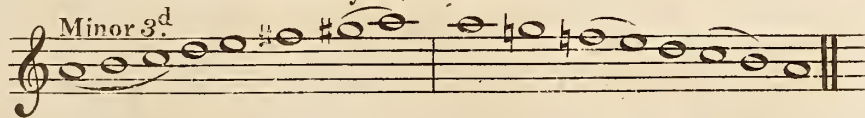


II. When from the key-note to the third degree above, the Interval is only of a Minor third, the key is in the Minor mode, and is called a Minor key (vulgarly termed a Flat key.) a Minor third consists of three semitones, or one tone and a half. (see B).

Ex: of a Minor third.
Semitones



The Scale in the key of A Minor.



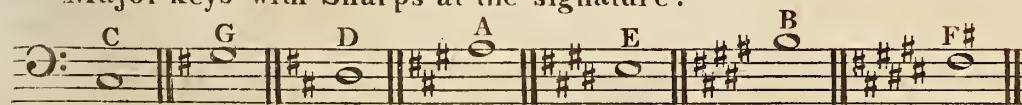
Observe. The essential difference between the Major and Minor mode is a semitone in the interval of the first third in the scale.

As the Scale may be divided into twelve semitones, and as any one of them may be taken for Key-note, both in the Major and Minor mode; there are of course twenty-four keys, twelve in the Major and twelve in the Minor mode.

NB: The natural Major key is C, the natural Relative Minor key is A* all other keys are but transpositions of these two.

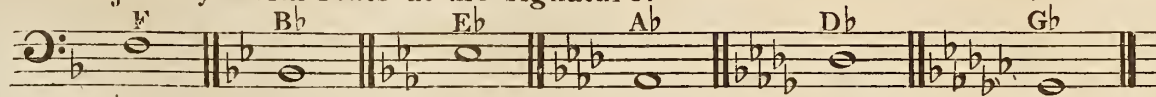
A TABLE OF ALL THE KEYS.

Major keys with Sharps at the signature.

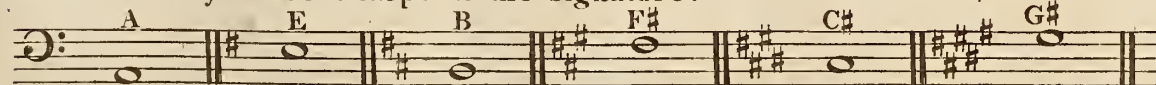


The key of C# is rarely used, Composers prefer writing in Db.

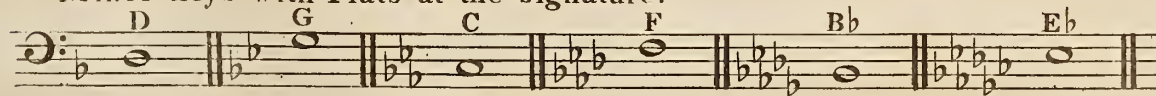
Major keys with Flats at the signature.



Minor keys with Sharps at the signature.



Minor keys with Flats at the signature.



* The Relative Minor of a Major key, has the same number of Sharps or Flats, it is found one tone and a semitone under the other, (a Minor third lower or a Major sixth higher.)

ON FINGERING

A proper manner of sitting at the Piano-forte, of holding the arms, wrists and fingers, will greatly facilitate to Students a rapid and brilliant execution: on the contrary a deficiency in these particulars, will materially injure their execution.

DIRECTIONS RELATIVE TO THE BODY, ARMS AND HANDS OF THE PERFORMER.

Let the performer sit in a graceful manner opposite the centre of the Key-board, neither too near, nor too far from the Instrument, so as to be able to reach with facility the highest and lowest keys. (see the plate)

The height of the seat must be suited to that of the performer, who, when seated, should have the elbows a little above the Key-board, and the feet resting firmly on the ground near the pedals, to be ready to press them down. the Arms must not be kept too close to the body, nor too distant from it: the shoulders should be rather depressed; the wrists must be nearly on a level with the arms and elbows, the knuckles being kept some what elevated. the 1st. 2^d. and 3^d. fingers must be bent, so as to bring the thumb and the little finger on a line; each finger must be placed over its respective key, and remain in that position whether used or not.

The extremity of the fingers, but not the nails, must strike the keys; their motion should be so smooth as not to be noticed; the thumb must be kept over the keys so as to bring the other fingers close to the black keys, ready to strike them, this will prevent the wrist moving uselessly backwards and forwards.

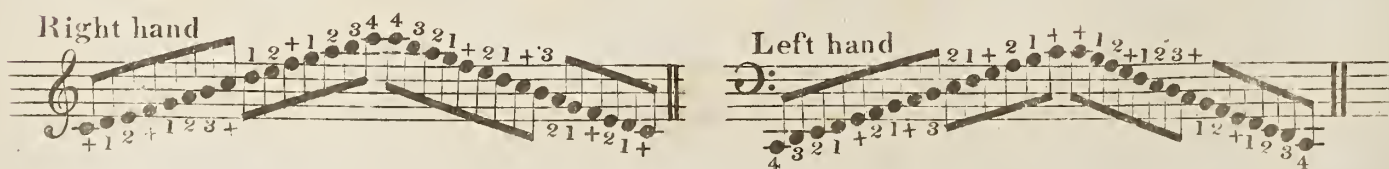
GENERAL RULES AND EXAMPLES ON FINGERING.

Observe I. The combinations in the passages of the melody being innumerable, makes it impossible to give fixed rules suited to all cases; however the following rules and examples, if studied and practised with attention, will soon enable the learner to find the proper fingering of any passage.

II. In England the fingering is marked in the following manner; in each hand the thumb is expressed by a cross (+) the 1st. 2^d. 3^d. and little finger are designed by the figures 1. 2. 3. 4.

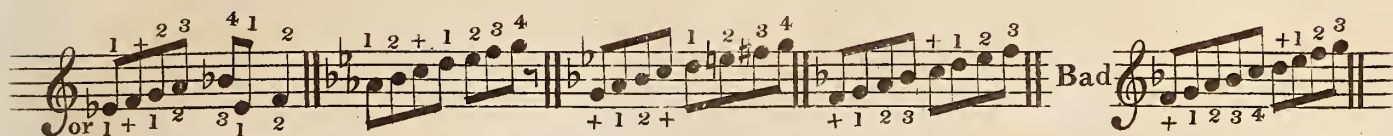


Rule I. The fingering of a passage is to be regulated according to the number of the notes ascending or descending, also according to the distances: passages of five notes, may be played in one fixed position, each finger striking its respective key (see the foregoing examples) but when six, seven, ten, or more notes are placed in a series, the thumb must either pass under the long fingers in ascending, or these over the thumb in descending, thus;



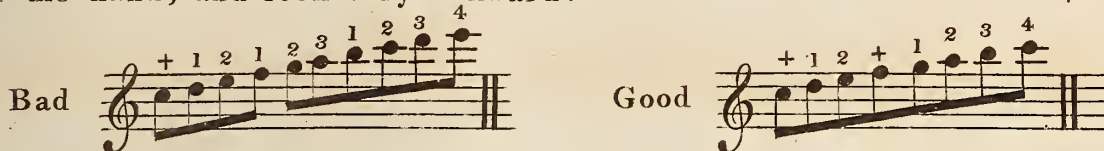


Rule II. The thumb may pass under the 1st. 2^d. and 3^d. finger in ascending, but not under the 4th. or little finger.

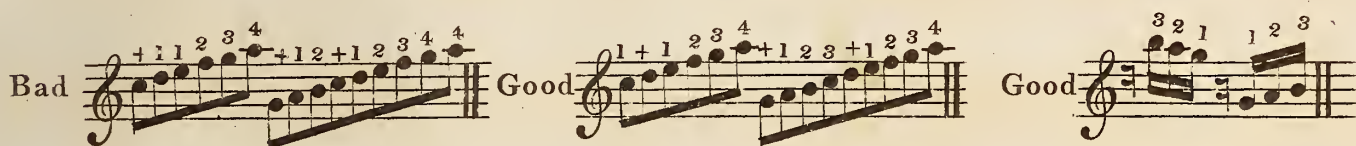


In descending, the 3^d. 2^d. or 1st. finger may pass over the thumb, but not the little finger.

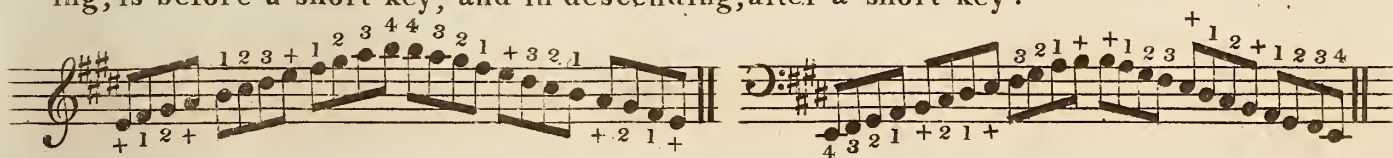
Rule III. A long finger must not pass over another, as it would displace the position of the hand, and look very awkward.



Rule IV. It is not allowed to play two successive notes with the same finger, unless a Rest or a Pause intervenes, when the same finger may be used twice.*

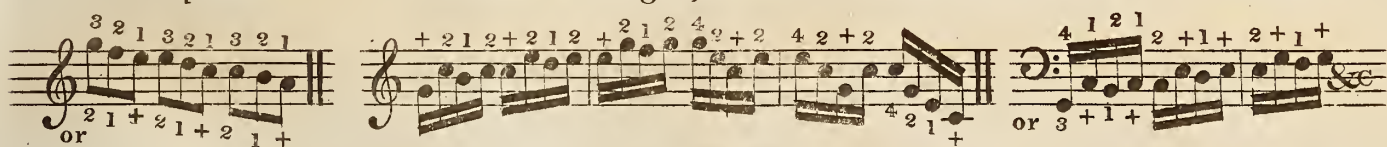


Rule V. The natural place of the thumb of the right hand, in a series of notes ascending, is immediately after a short or black key, and in descending, before a short key: on the contrary the natural place of the thumb of the left hand in ascending, is before a short key; and in descending, after a short key.

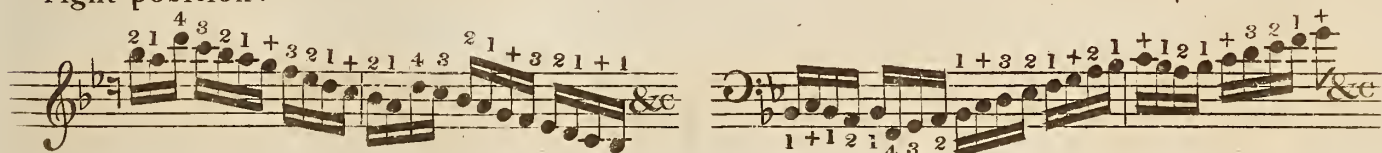


NB: When the thumb passes under the long fingers or these over the thumb, it must be done with as little motion of the hand as possible.

Rule VI. When a note is repeated, the performer should take that opportunity for changing the position of the hand, upwards or downwards, as required, by playing one of the repeated notes with another finger, thus;



Rule VII. When by the nature of a passage you are led out of the position prescribed by the rule, always place the 3^d. finger after the thumb, untill you have recovered the right position.



* Some particular passages in the LEGATO style, also double notes and chords, must be excepted from this rule, as they often require the same finger used twice.

EXAMPLES ON FINGERING.

1 a Diatonic succession of three Notes

2 D° of four Notes

3 Changing fingers

4 Arpeggios of two Notes

5 D° of three Notes

6 D° of four Notes

7 Arpeggios of three Notes, Inverted.

8 D° of four Notes

9 D°

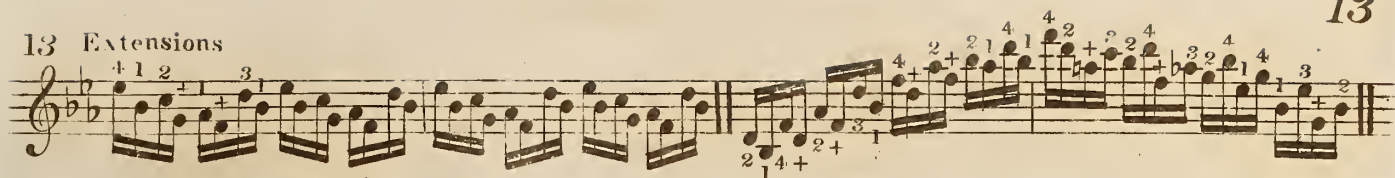
10 Contractions

11 D° with Flats

12 Extensions

77

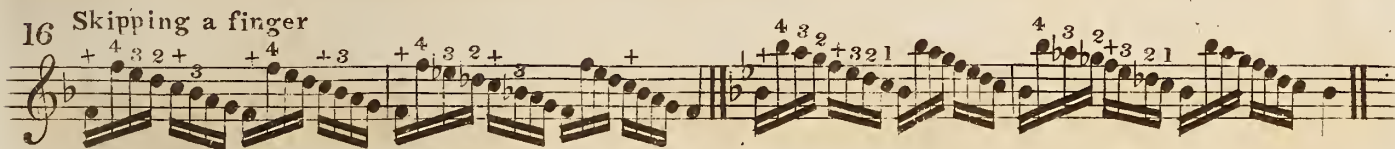
13 Extensions

14 D^o with diminished 7ths

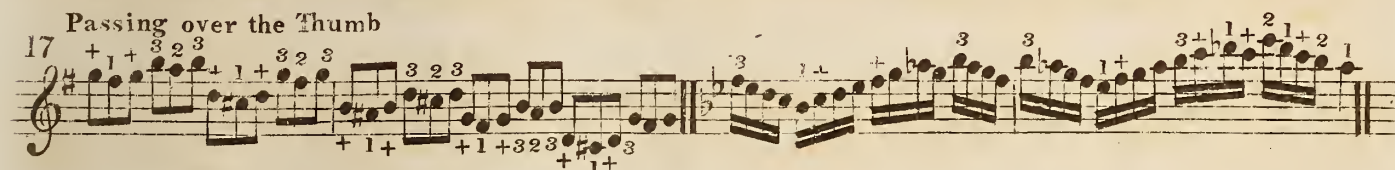
15 Harmonic Extensions



16 Skipping a finger



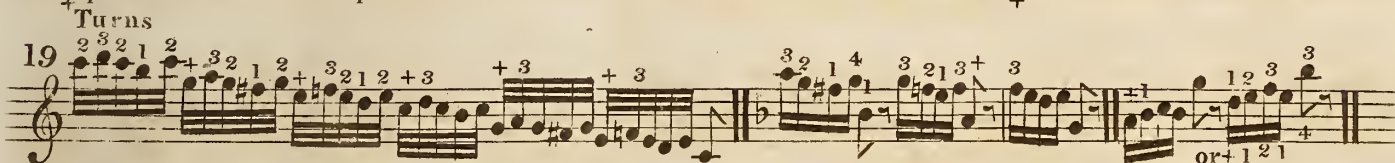
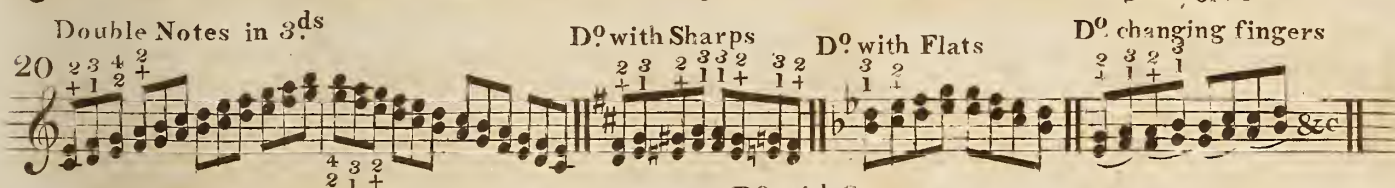
17 Passing over the Thumb



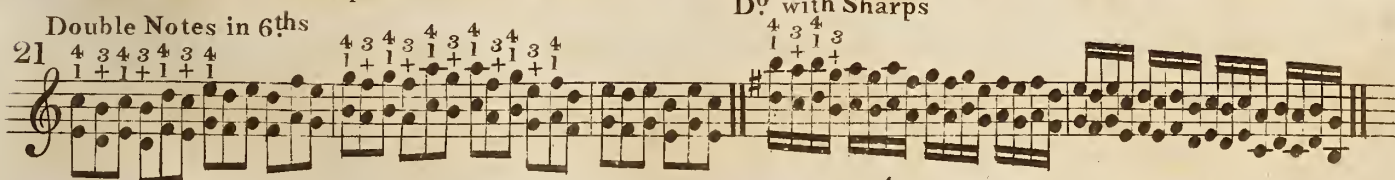
18 Passing the Thumb under the Fingers



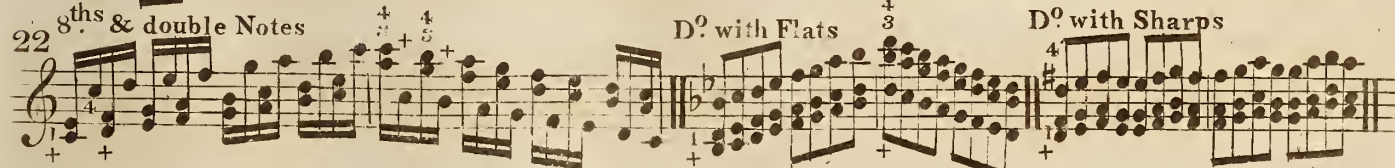
19 Turns

20 Double Notes in 3^{ds}

21 Double Notes in 6ths



22 8ths & double Notes



23 8ths Ascending and Descending

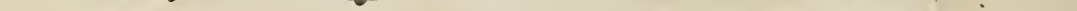


24 Sliding a finger



14 Legato Passages


* Passages for the Left hand.

27 

28 $2+312+421+312+42$ $3+2+2+2+\&c$ $+2+2+2+2+\&c$ with Flats $2+312+2+312+2+2+314+2+2+31+2$
 $42312+42312+312+$ $+212+213+213$

[illegible][illegible][illegible][illegible][illegible]

34

35 

* Most of the Passages given for the Right hand may serve also for the Left hand, by reversing the Fingering — The foregoing examples are peculiar to the Left hand.

THE FINGERING OF THE SCALES EXEMPLIFIED.

The Author strongly recommends a constant practice of the Scale, as the best mode of attaining a neat and rapid execution.

Students should at first practise each hand separately, when they can play all the Scales with one hand, they must practise them with both hands together.

Observe. In the Scales of C, G, D, A, E and B, Major and Minor, the Thumb of the Right hand is always used on the key note, or 1st degree, and on the 4th degree of the scale, in ascending and descending: the Thumb of the Left hand is placed on the key note, and on the 5th degree.

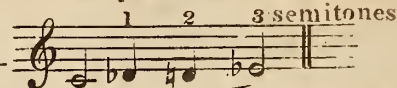
MAJOR SCALES

MINOR SCALES *

The image displays musical notation for Major and Minor scales in C, G, D, and A major/minor modes. Each scale is shown in two staves (treble and bass clef) with fingerings indicated by numbers 1-4 and '+' signs for breath or bow marks. The scales are arranged in four rows: C major/minor, G major/minor, D major/minor, and A major/minor.

* The Scale is in the Minor mode, when from the Tonic or 1st degree, to the 3^d degree above, there is only an interval of a Minor third, which consists of three Semitones, thus ; - - - - -

Example of a Minor 3^d



The Minor Scale has a peculiarity, in ascending the 6th and 7th notes are made Sharp, to conform to the laws of Harmony and modulation: in descending the Sharps are left off, and the 6th and 7th notes are Minor, as well as the 3^d, which gives the Minor Scale a melancholy cast.

MAJOR SCALES

MINOR SCALES

Major Scales: E, B. Minor Scales: E, B. Fingerings are indicated by numbers 1-4 and '+' signs.

The following Scale is an exception to the common rule of fingering for as it begins on a black key the 1st finger is used on the key note.

Major Scale: F#. Minor Scale: F#. Fingerings are indicated by numbers 1-4 and '+' signs.

MAJOR KEYS WITH FLATS.

MINOR KEYS WITH FLATS.

Observe. In all Major Scales with one or more Flats at the signature, the Thumb of the Right hand is placed on C and F, in ascending and descending.

Major Scales: F, Bb. Minor Scales: F, Bb. Fingerings are indicated by numbers 1-4 and '+' signs.

MAJOR SCALES

MINOR SCALES

The image displays musical notation for Major and Minor scales in three keys: E-flat major/minor, A-flat major/minor, and D-flat major/minor. Each key is shown in a grand staff (treble and bass clef). The scales are written with fingerings (numbers 1-3) and breath marks (+) above the notes. The Major scales are on the left, and the Minor scales are on the right. The key of D-flat minor is noted as being seldom used.

The key of D \flat Minor is very seldom used, as Composers generally write in C \sharp minor.

Obs: In the keys of B \flat , E \flat , A \flat , and D \flat , (in Major) the Thumb of the Left hand is on the 3^d and 7th degrees of the Scale, in Ascending and descending.

OF THE CHROMATIC SCALE.

The Chromatic Scale ascends and descends by a series of twelve semitones, alternately Major and Minor.*

The image shows the Chromatic Scale for the Right hand and Left hand. The Right hand is shown in treble clef, and the Left hand is in bass clef. The scale is written with fingerings (numbers 1-3) and breath marks (+) above the notes. The scale is divided into two parts: 'Ascending with Sharps' and 'Descending with Flats'. The Right hand part is labeled 'Descending with Flats' and the Left hand part is labeled 'Ascending with Sharps'.

* A Minor Semitone is between two notes of the same name as C, C \sharp ; D, D \flat .

A Major Semitone is between two notes of different names and places on the Stave, as C, D \flat ; C \sharp , D.

OBSERVATIONS ON THE LESSONS.

I. The following Lessons are set in the principal Major and Minor keys, beginning from the keys with Sharps at the signature, and following their progressive order by 5^{ths} ascending, viz: C, G, D, A and E; the key of B with five Sharps and its Relative minor key G \sharp being too difficult for learners, and seldom used, have been purposely omitted.

II. Every Major key is followed by its Relative Minor key.

III. A short Prelude is set at the beginning of the Lessons in each key, which if practised with care, will form the hand and taste of the Pupil.

IV. The Fingering is not marked to every Note, which would confuse the Scholar, but only where a change happens in the position of the hand, or where some difficult passages occur.

V. At the bottom of each Page are annotations explaining in a simple and concise manner the various Characters, Graces &c. introduced in the Lessons.

The letter (A) refers to the 1st annotation, the letter (B) to the 2^d and the letter (C) to the 3^d &c.

VI. Pupils are advised to learn the easiest Lessons first, leaving the more difficult ones until they have attained some proficiency on the Instrument.

N^o. 3.
ALLEGRETTO

(B)
loco

N^o. 4.
MODERATO

(A) When this figure 8^{va} (abbreviated from the word Octava) is set over a passage, every note as far as the line extends, is to be played an octave higher than written; this method of writing saves a number of ledger lines.

(B) *Loco*, this word shews that the notes are to be played again as written.

(C) A circular line placed over some notes on different lines or spaces, shews that they must be played in a smooth, connected style, keeping down each note its full length.

This style of playing is termed in Italian *Legato*, it is generally used, unless some particular mark should direct to the contrary.

ROMANZA.

21

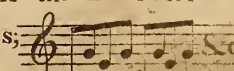
Bochsa

N^o 5.

ANDANTINO
GRAZIOSO

N^o 6.

ANDANTINO
CON MOTO.

(A) This Bass is written on the Treble stave to save the Ledger lines which would occur if the Bass clef was made use of, it might have been written on the Bass stave with the Treble cleff, thus; 

(B) This Small note before the Minim, is called an Appoggiatura (leaning note), whatever length is given to the Appoggiatura, is taken from the following large note, with which it is Always played Legato: about one half of the Large note is generally given to the small one.

(C) The first note of each group in the Bass, having a double stem, must be kept down while the two other quavers are played; the effect produced is that of two parts.

N^o. 7. **ALLEGRO**


(A)

N^o. 8. **ALLEGRETTO**

(B)

(A) Two or three notes under each other form a Chord: double notes are struck at the same time as single notes, therefore they make no alteration in point of time.

For an Explanation of Chords and the manner of playing them, see page 50.

(B) This mark  is an abbreviation often used, it shews that the foregoing group is to be played over again.

Sometimes the word Segue, which signifies to play as before, is written under.

PRELUDE IN THE KEY OF A MINOR.

(A) 4 1+ 4 1+ 3 4 4 4 2+ 4 1+ 4 1+ 4 1+ 4 1+ 3 (B) R

RUSSIAN AIR.

N^o 9.

MODERATO

3 3 4 4 3 4 1 4 4 3 4 3 3 4

(C) + 1 # 2 4 4

AIR SAVOYARD.

N^o 10.

ALLEGRETTO

1 4 3 2 1 2 + + 1 2 3 4 2 1 + 1 2 3 2 3

+ 4 3 2 1 + 1 3 2 4 1 3 8va - 4 - - 1 3 - + 3 2 4 - - -

(A) The Treble of this Prelude is written in Compound Common Time of $\frac{12}{8}$ (four triplets of quavers in each bar) the Bass is written in Simple Common Time.

(B) The letter (R) over C.E.A. shews that those notes must be played with the Right hand, The letter (L) under the three following notes, shews that they must be played with the Left hand.

(C) In Minor keys; whenever the 7th of the scale Ascending occurs, either in the Treble or Bass, an accidental Sharp is placed before it.

PRELUDE IN THE KEY OF G MAJOR.

(A)

N^o 11.

ALLEGRETTO

(B) RONDO ALLA TURCA.

N^o 12.

ALLEGRETTO

Fine

(C) Da Capo

(A) These Rests ♯, ♭, ♮, in the Treble and Bass of the Prelude, indicate silences equal in duration to the notes which they represent, when a Rest occurs the hand is taken off the keys. (for a further Explanation see page 7)

(B) A Rondo, is a piece of music which Ends with the First strain.

Alla Turca, in the style of Turkish Music.

(C) The Italian words Da Capo. (often abbreviated, thus: D.C.) shew that the Lesson must be played over again from the beginning, and Ended at the Double bar.

GOD. SAVE THE EMPEROR.

Haydn.

N^o 13

LARGHETTO

Musical score for 'God Save the Emperor' by Haydn, N° 13, LARGHETTO. The score is in G major, 2/4 time. It features a piano introduction with a 'Sempre Legato' instruction. The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a repeat sign and a final cadence.


RONDO in HARVEST HOME.

N^o 14

ALLEGRETTO

Musical score for 'Rondo in Harvest Home' by Haydn, N° 14, ALLEGRETTO. The score is in G major, 6/8 time. It features a piano introduction with a 'mez: for.' instruction. The melody is in the treble clef, and the bass line is in the bass clef. The piece includes a 'Fine' section and a 'D.C.' (Da Capo) section. The score is marked with various fingering and articulation symbols.

(A) ten: is an abbreviation of the word tenuto, which signifies that the key must be kept down the full length of the note.

(B) This mark  over the four Minims, shew that a Continued Shake must be made with the Right hand while the Left hand plays the Bass notes, thus :

(C) The Treble clef on the Bass stave, shews that the passage must be played in the Treble, the Left hand crossing over the Right.

Musical score for the 'Continued Shake' section, showing a treble clef on the bass stave and a bass clef on the treble stave. The score is in G major, 6/8 time. It features a piano introduction with a 'mez: for.' instruction. The melody is in the treble clef, and the bass line is in the bass clef. The piece includes a 'Fine' section and a 'D.C.' (Da Capo) section. The score is marked with various fingering and articulation symbols.

N^o 15.
ALLEGRETTO

N^o 16.
ALLEGRO
MODÉRATO

THE GUARACHA. (a Spanish Dance)

(A) This Lesson begins with the middle of the bar, which has been done by the composer to keep the accents in their proper places, the completion of the 1st Bar is at the end of the Air.

(B) When the Bass of an Air is written on the Treble staff, the Left hand plays it on the treble part of the Instrument.

(C) This Air, for the reason given above, begins with the 2^d part of the bar, which is rather uncommon. This mark > shews that a stress is to be laid on the first note of every bar, being the accented part.

N^o 17
ALLEGRO

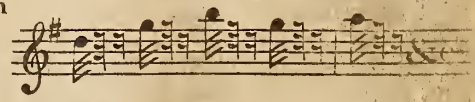
PRELUDE IN THE KEY OF E MINOR.

N^o 18
ANDANTINO

(A) These small dashes (||||) shew that the notes must be played in a distinct and separate manner, giving each about one fourth of its usual length, and lifting the fingers from the keys, as if a Rest intervened, and the notes were written, thus:

This style of playing is termed, Staccato, (detached).

NB: When Dots (....) are made use of, the notes must have half of their usual length.



PRELUDE IN THE KEY OF D MAJOR.

(A)

N^o 19

MODERATO

RUSSIAN AIR.

N^o 20

VIVACE

(A) The upper note of each group is to be kept down, while the others are played.

(B) This mark \odot is called a Pause, it renders the note longer at pleasure, and in certain cases the performer is to display his taste by introducing some extempore and fanciful passage.

NB: A Pause on a Rest \odot only lengthens that rest.

(C) Whenever a long note is placed under others of less value, it is struck with the first and kept down while the other notes are played: in the foregoing Air the D is kept down the whole Bar.

N^o 21 **ARIA.** Mozart.

ANDANTINO
SOSTENUTO
E
CANTABILE

N^o 22 **RONDO PASTORALE. (C)**

(A) Three notes grouped together with, or even without the figure 3 over them, form a Triplet, and are to be played in the time of Two notes of the Same species, thus;

This Licence by length of use has become a Rule.



Six notes grouped together are to be played in the time of Four notes of the same species, they form a Double Triplet.

(B) In that place the Bass is not in Triplets, therefore the four quavers are struck with those in the Treble.

(C) Pastorale, in a simple and easy style, in Imitation of those Airs which the Shepherds are supposed to play.

GAVOTTA, in Achille and Deidamie.

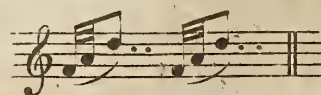
N^o 23

ANDANTINO

N^o 24

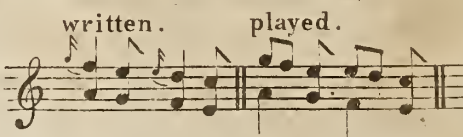
ALLEGRETTO

(A) Each of those Chords is to be played Arpeggiando, sustaining each note till the length of the Crotchet be expired; thus,



a Gavotta, is a Dance consisting of two lively strains of four bars in common time, it begins with the half bar.

(B) When an Appoggiatura is placed before the upper note of a chord, it only affects that note, and must be struck with the lowest note, thus; for a further Explanation of the Appoggiatura, see page 21.



THE ANGLO-CALEDONIAN AIR.

N^o 25
ANDANTINO

(A)

mez: for:

PRELUDE IN THE KEY OF B MINOR.

(B)

(C) ROMANZA.

N^o 26
ANDANTINO

(A) This mark ~ signifies that a Turn is to be made on D, thus; the Turn consists of a principal note, the note above and the note below.



The Turn is one of the chief Graces in Music and often introduced.

(B) The upper part of this Prelude is written in $\frac{12}{8}$, each bar consisting of four Triplets: but as each Triplet is passed in the time of two Semiquavers, the time does not suffer any alteration: the Bass is written in Common time of two Crotchets in a bar, or four Quavers.

(C) Romanza, a Romance is an Air of the soft and plaintive kind.


PRELUDE IN THE KEY OF A MAJOR.


N^o 27

ALLEGRETTO

NON TROPPO

Paisiello.

(A) a Stroke under any line of the Stave  generally expresses a Semibreve's Rest, here it is adopted to express the Rest of a dotted Minim, for want of another sign, distinctly different, and which is wanting in Music.

(B) These two letters () abbreviated from the Italian word *trillo*, shew that a Shake is to be made on the note A. the shake begins from the note above and ends on the principal note.

When at the End of a piece it is generally followed by a Turn; thus,

The Shake to be good must be quick, alternate, even and distinct.

Students should practise the Shake with any finger, not excepting the thumb, on white as well as on black keys.

(C) Each of the small notes before the large one is called an *Acciacatura*, or short beat, this Grace is always a semitone below the principal note, and is passed very quick, the force is given to the principal note.

Nº 28
ARIA.
ANDANTINO

Nº 29
SCOZZESE (B)
ALLEGRETTO

(A). The Treble of this Air is written in Simple common time, and the Bass in Compound common time $\frac{12}{8}$, or four triplets in a Bar: where a quaver dotted and a semiquaver is found in the treble, play the whole triplet of the Bass to the quaver dotted, and pass the semiquaver alone, rather quick.

(B) Scozzese, in the Style of Scotch music.

(C) mez: abbreviated from mezzo indicates a moderate degree of force.

AIR. (A)

N^o 30

GRAZIOSO

PRELUDE IN THE KEY OF F# MINOR.

AIR.

N^o 31

(A) The Transient Shake is played, thus; -

(B) When the unaccented part of a bar is tied with the following accented part by a Bind, it forms a Syncopation. (for an explanation see page 51)

(C) In this Air the thumb of the Right hand is used several times on a black key, not to displace the position of the hand.

(D) On the Piano-Forte the E# is played on F natural.

THEMA.

N^o 34

ANDANTINO

MARCIA.

N^o 35

MAESTOSO

(A) This mark ped: shews that the pedal which takes off the dampers from the strings must be pressed down, it is generally placed on the Right side. In Square Piano fortes the pedal is placed in the middle of the Instrument. This mark * shews that the pedal must be dropt.

AIR.

Handel.

N^o 36

SLOW

PRELUDE IN THE KEY OF C[♯] MINOR.

ARIA.

Steibelt.

N^o 37

MODERATO

(A) This mark (○) on the first Note does not indicate a Cadenza, it shows that the chord is to be played in a slow Arpeggio, as a kind of Prelude to the Air.

(B) As there is no black key between B and C, B[♯] is played on C natural:

PRELUDE IN THE KEY OF F MAJOR.

2 3 2 1 +

(A)

N^o 38

ANDANTINO

GRAZIOSO

SUL MARGINE D'UN RIO.

N^o 39

GRAZIOSO

(B)

(A) The Small note placed before each of the Minims in the Bass (at the end of the Prelude) is called a Portamento, or short Appoggiatura, it is played quick, dwelling on the second note, which is sustained.

(B) These Notes with dots under, are to be played short and distinct; thus,

ARIA.

Mozart

N^o 40

ALLEGRETTO

ROUSSEAU'S DREAM.

N^o 41

MODERATO

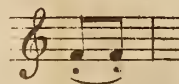
TYROLESE WALTZ (D).

N^o 42

ANDANTE

(A) The greatest part of this Air consists of chords of two notes, which with the Bass form an Harmony in three parts.

(B) The Slur placed under the dots indicates the mezzo staccato.



(C) Smorzando play Softly, and let the sounds die away.

(D) Waltz, a german dance in triple time.

(E) *fz* abbreviated from *forzando*, indicates a Stress on the note.

(A) POLLACCA.

N^o 43

ROMANCE.

Haydn. (C) \sharp N^o 44MODERATO
ASSAI

(A) Pollacca, a Polish movement of three Crotchets in a bar, chiefly characterised by the emphasis being laid contrary to the rules of the accent, on the unaccented part of the Bar.

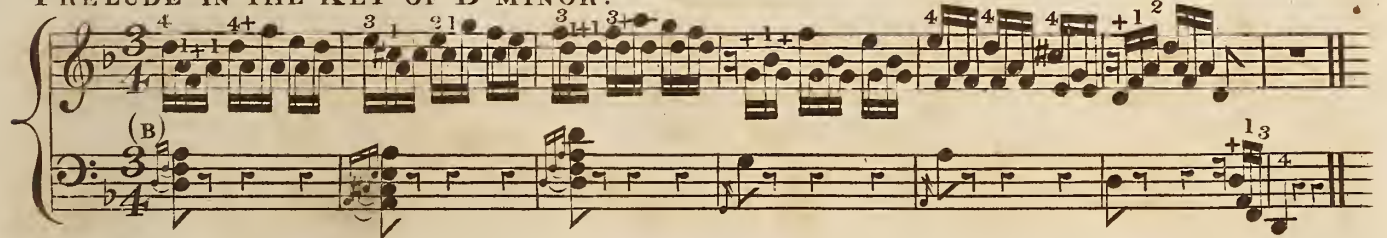
(B) Where this mark \rightrightarrows occurs, observe the emphasis or stress on the first note.

(C) This mark \sharp shews that the lower note of the turn is to have an accidental Sharp.

When the Turn is on a double note, its first note is struck with the lowest of the two notes.



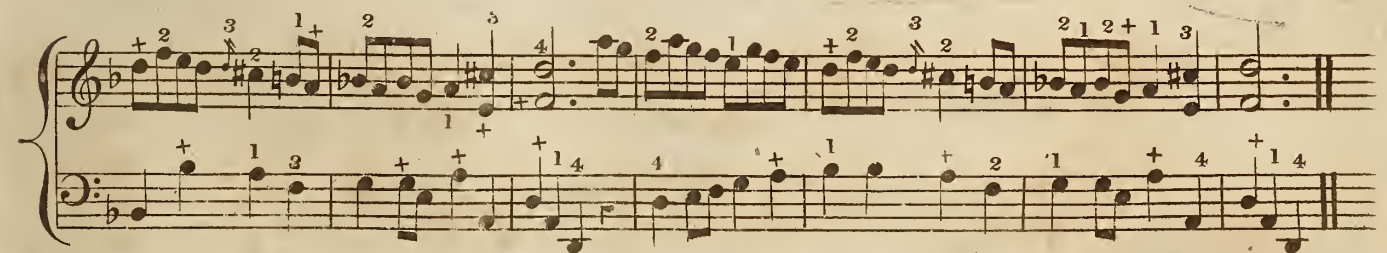
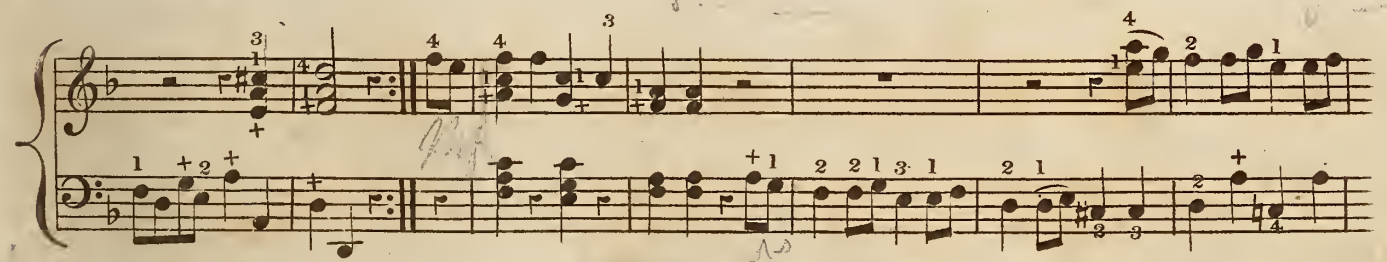
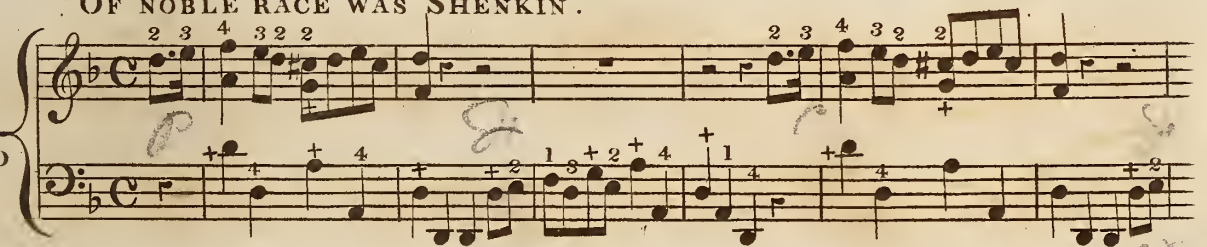
PRELUDE IN THE KEY OF D MINOR.



(C) OF NOBLE RACE WAS SHENKIN.

Nº 45

MAESTOSO



(A) This Appoggiatura being placed before a group of four Semiquavers, is passed quick with the first note, so as not to break the regularity of the group.

(B) When Small notes are placed before a Chord, the Notes are struck one after the other and kept down, which is not the case in the common Arpeggio, some Authors call this style Appoggiando.

(C) This Air is a fine Specimen of the Welsh National Music, originality and boldness of character united in the Melody.

PRELUDE IN THE KEY OF B \flat MAJOR.

(A) $\widehat{32}$

N $^{\circ}$ 46
ANDANTE

RONDO.
N $^{\circ}$ 47
ALLEGRETTO

Fine

al Segno (D) X.

(A) These two figures under a circular stroke; thus, $\widehat{32}$ shew that the second finger is to be substituted to the first, without striking the key over again.

(B) A Pause is to be made on F; the small Notes after the Minim, make no part of the Bar, but are ornamental Notes introduced to bring in the subject.

(C) The Bottom note is to be kept down while the two others are played.

(D) al Segno signifies that the Air must be played over again from this mark X. to the double Bar.

SAXON AIR.

43

N^o 48

ANDANTE
GRAZIOSO

RONDO.

N^o 49

ALLEGRO

Dussek

(A) Observe carefully the Legato and Staccato which throughout this Air form a fine contrast, especially where their effect is heightened by the Open Pedal.

(B) *pp*. abbreviation of pianissimo, as Soft as possible.

(C) These 'notes' slurred two by two are to be played as at D.

THEMA.

Beethoven

N^o 50

ALLEGRO

PRELUDE IN THE KEY OF G MINOR.

(C) FOLIA D'ESPAGNA.

N^o 51

LENTO

(A) The figures 1 2 marked over the two Bars of this Air, indicate that the Bar under the figure 1, is to be played the first time, and the Bar under the figure 2, must be played the second time, instead of the Bar under the figure 1.

(B) At this place a Syncopation takes place between the upper part and bass. (see page 51)

(C) This Spanish Air is of great Antiquity, and on which Correlli made some Variations more than an hundred years ago, has still preserved its beauty and originality.

PRELUDE IN THE KEY OF E \flat MAJOR.

N^o.52.

MAESTOSO

N^o.53

ANDANTE

(A) The Minim is struck alone, and kept down while the three other Quavers are played.

(B) The Two first notes are to be played Legato and the two others Staccato.

(C) Strike only the first of the two notes under the Bind, but keep it down the full length of the two.

(D) The Gliding of the first finger from the Black to the next white key is not only allowed, but produces a good effect.

RONDO

N^o 54

ALLEGRETTO

N^o 51

ALLEGRETTO

RONDO

3 8. 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Fine

Musical score for "The Merry Widow" (No. 10). The score is written for a piano and voice. The piano part is in 2/4 time, with a key signature of one flat (B-flat). The melody is in the right hand, and the bass line is in the left hand. The score includes various musical notations such as notes, rests, and ornaments. The tempo is marked "Allegretto". The score is divided into two systems. The first system ends with a double bar line. The second system begins with a key signature change to two flats (B-flat and E-flat). The score is labeled "The Merry Widow" and "No. 10".

A musical score for a piece titled "Da Capo". The score is written for guitar on a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music features various fret numbers (1, 2, 3, 4) and fingerings (+) above the notes. The piece concludes with a double bar line and a repeat sign.

RONDO

N^o 55

ALLEGRETTO

RONDO

Nº 55

ALLEGRETTO

Clementi.

mezz.

Fine

(A) This Bass although it Appears far distant from the Treble is quite close to it, and might have been written on the Treble stave, turning the stems of the Treble notes upwards, without altering the Bass clef, thus;

The Author preferred the other way, which renders the music more distinct, and facilitates the reading.

8va alta loco

The musical score consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a dashed line above the staff, followed by the tempo marking '8va alta' and then 'loco'. The melody is written in eighth and sixteenth notes. The lower staff is in bass clef with a key signature of two flats (B-flat and E-flat). It contains a few notes and rests, with a 'c' marking at the end.

cres *f* al Segno

PRELUDE IN THE KEY OF C MINOR.

(A)

ROSLIN CASTLE.

N^o. 56
SLOW

(B) (C)

(B)

(A) In this Prelude observe carefully the Bind which unites the Crotchet dotted with the following Quaver, as it produces a good effect.

(B) The First note is to be played quick, pressing down the second note, which is frequently done in Scotch music.

(C) The Semibreve is to be played to the 1st Crotchet, and kept down the whole bar.

18 PRELUDE IN THE KEY OF A^b MAJOR.

N^o 57

ALLEGRO

(A) THEMA

PRELUDE IN THE KEY OF F MINOR.

(C)

SCOTCH AIR. She rose and let me in.

N^o 58

PLAINTIVE


(A) Thema, a subject on which Variations are made.

(B) Be careful to lift up the hand from the keys at each Rest.

(C) The Minim is to be kept down, until the eight Semiquavers are played.

The Articles contained in this Appendix, although absolutely necessary to a good performer, are useless to beginners, and above their capacity: therefore they may pass them over, untill they have made some proficiency in Music .

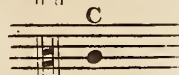
I. EXPLANATION OF THE C CLEF.

Besides the Treble and Bass Clefs, explained page 3, another Clef shaped, thus;  and called the C Clef is also used in Antient music, and particularly in Music in Score, it may be placed on the 1st 2^d 3^d and 4th line of the Stave, and according to its situation denotes various parts.

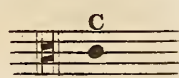
I. When placed on the 1st line of the Stave, it is called the Soprano or Canto Clef, - this Clef is used for high Treble Voices.



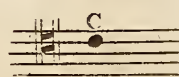
II. When placed on the 2^d line of the Stave, it is called the Mezzo Soprano Clef, - and serves for the lowest Treble Voices. (this Clef is very seldom used)



III. When placed on the 3^d line it is called the Contralto or Counter Tenor Clef, - this Clef is used for the highest voice of a Man, or the lowest Female voice.



IV. When placed on the 4th line of the Stave, it is called the Tenor Clef, - it is used for that part which suits the common voice of a Man .

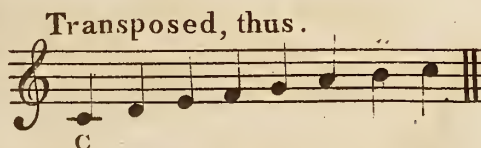
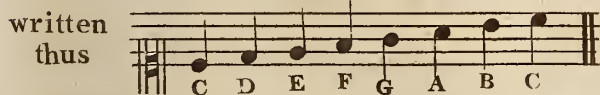


NB: All the foregoing C's are the same in point of pitch, and played on the same key of the Piano-forte .

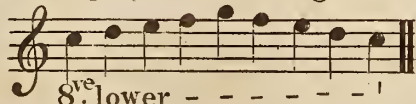
II. ON TRANSPOSITION .

By Transposition is understood the writing or Reading of a piece from one key into another, or from one Clef into another, or both at the same time .

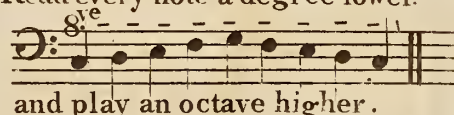
I. To Transpose from the Soprano Clef to the Treble,
Read and play every Note a third lower .



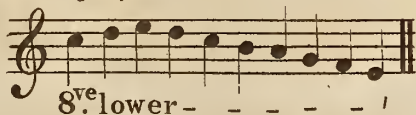
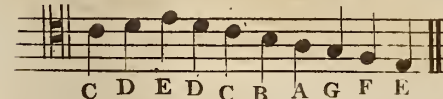
II. From the Contralto to the Treble,
Read every Note a degree higher and play an octave higher.



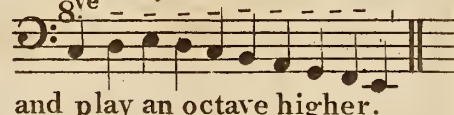
D^o to the Bass,
Read every note a degree lower
and play an octave higher.



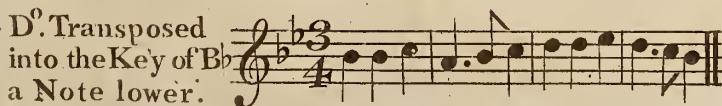
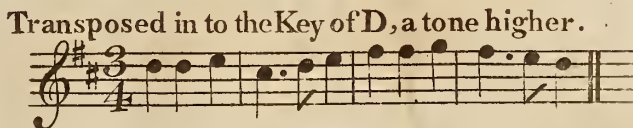
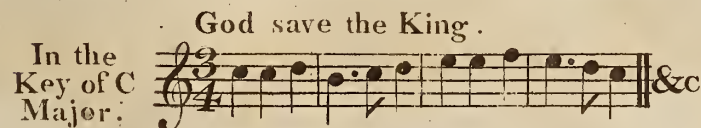
III. From the Tenor to the Treble
Read every Note a degree lower and play an octave lower.



D^o to the Bass.
Read every Note a 4th lower,
and play an octave higher.



To Transpose from one key into another, place at the signature the Sharps or Flats which belong to the new key, and read or write your Melody higher or lower, according to the new key.



NB: A knowledge of Transposition is absolutely necessary to an Accompanist, to accommodate an Air to the Voice of the Singer.

III. INTERVALS EXPLAINED.

An Interval is the distance between one note and another, as from C to D, C to E &c.

Intervals are counted from the Bass, and the lowest note is the fundamental.

Intervals are expressed by figures, which indicate the number of degrees contained in each Interval; thus, a Second which contains two degrees of the Scale, is expressed by (2) a Third which contains three degrees by (3) &c.

The least Interval in use in Modern music is the semitone, which may be Major, as from B to C, E to F, or Minor, as from B to B \flat , E \flat to E. two semitones united as C, C \sharp , D form a tone.

There are as many primitive Intervals as degrees in the Scale, any Interval above the Octave is but a repetition of another below, the 9th is a replicate of the 2^d &c.

Figures 1 2 3 4 5 6 7 8

Names. Unison, Second, Third, Fourth, Fifth, Sixth, Seventh, Eighth.

IV. OF CHORDS AND THE MANNER OF PLAYING THEM.

Several Intervals played successively form a Melody, when struck together, they form a combination called a CHORD. a succession of chords constitutes Harmony, and the art of accompanying a voice, or an Instrument with chords played according to some figures set over the Bass Notes of a composition, is called Thorough bass.

Chords may be played in two different ways, first in an abrupt manner, striking all the Notes at once, which is done chiefly at the end of a piece or a sentence.

2^{dly} In Arpeggio sounding successively the Notes of which the chord is composed, and keeping them down till the time of the chord be filled up.

When a chord is to be played in Arpeggio this mark (or this } is generally placed by the side of the Chord, some Authors make use of a stroke across the Chord, thus;



Chords written thus,

Played thus.

NB: The Notes of a Chord are played with more or less velocity, as the character of the piece requires.

When the hand of the performer is too small to reach all the Notes of a Chord, the lower Notes of the Treble may be left out, but not the upper one; also the highest Note of the Bass may be omitted, but not the lowest.

When the word Tremando is written under a Chord, the Notes are divided into two parts, which are played with the rapidity of a Shake.

written. played thus

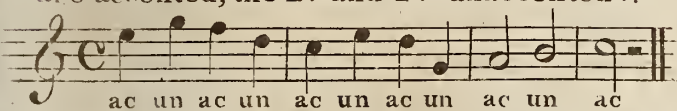
tremando

The Tremando introduced with the open pedal, swelling and diminishing the sounds, produces a great effect in some passages.

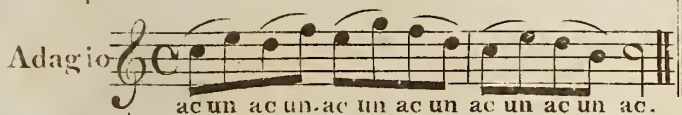
But the performer pay a particular attention to this article, for without accents the Music loses its effect, as an oration delivered in a monotonous voice.

The Accented Notes in a piece of Music are those on which the Emphasis naturally falls, they must be played with more force and more pressure of the finger.

I. In every bar of Common Time which consists of four parts, the 1st and 3^d parts are accented, the 2^d and 4th unaccented..



In slow Common Time the accents are more frequent, but they follow the same rule.



In $\frac{2}{4}$ and $\frac{6}{8}$ the first part of the bar is accented, the 2^d unaccented. In $\frac{9}{8}$ and $\frac{9}{4}$ the first note of each Triplet is accented. Sometimes to produce effect, a Composer places the accent on the weak part of the bar, this deviation from the rules of the regular accent is called EMPHASIS.

The EMPHASIS is generally expressed by this mark > under a note, also by the Italian words Sforzando; Sforzato, or their abbreviations *sf.* *fx*; the notes on which the Emphasis lays, must be played with more force than the others.



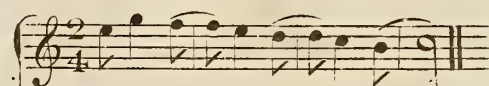
VI. ON SYNCOPATION.

Syncopation takes place, when the unaccented part of a bar is tied with the following accented part, so that the place of the accents is deranged. There are several cases of Syncopation.

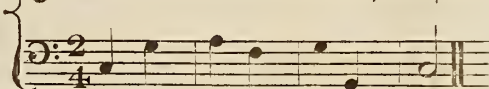
I. When the last note of a bar is tied with the first of the following bar, or the second to the third part - - -



II. When long notes are placed between short ones, Crotchets between Quavers, or Quavers between Semiquars.



When Syncopation takes place in the Treble, the Bass generally marks the time by equal notes.



VII. ON THE USE OF THE PEDALS.

Square Piano fortes have but one Pedal, which serves to raise the dampers and is commonly placed near the centre of the Instrument.

Grand Piano fortes (horizontal and upright) have two Pedals, the Right hand Pedal, is the same as in Square Piano fortes, and serves to raise the dampers: the Left hand Pedal serves to move the Key-board from Left to Right, and takes off one or two Strings from the hammers; it is chiefly used in Piano, Diminuendo and Pianissimo passages.

When the Right hand Pedal is to be used this mark \oplus is generally set under the passage, and when it is to be dropt this mark \star is used.

Some Authors prefer writing (Ped:) when the Open Pedal is to be used, and when it is to be dropt, they use this mark (\star). As the Left hand Pedal is only used in soft passages, it does not require any particular mark. The Open Pedal is chiefly used in slow movements, when the same harmony is to be prolonged.

NB: When a change takes place in the Harmony the Pedal must be dropt.

A DICTIONARY, OF ITALIAN AND OTHER WORDS USED IN MUSIC.

A, in, for; *A Tempo*, in strict time.

A Due, for two Voices; *a Tre*, for three Voices.

Adagio, a very slow and expressive movement.

Ad libitum, { the time is left at the Performer's
pleasure.

Affettuoso, with tenderness.

Agitato, with passion and fire.

Allegro, a lively movement.

Allegretto, not so quick as *Allegro*.

Al Segno, { play over again from this mark *S*.
and end at the double bar.

Amoroso, tenderly.

Andantino, a slow and distinct movement.

Andante, a little faster than *Andantino*.

Aria, Air; *Arietta*, a short Air.

Arioso, in the style of an Air.

Assai, much: *Allegro Assai*, very brisk.

Bis, play the passage twice over.

Brio, or *Con Brio*, with spirit and brilliancy.

Brillante, in a brilliant style.

Cadenza, an extempore flourish.

Calando, { diminishing gradually the sounds,
and slackening the time.

Cantabile, in a singing style.

Capriccio, an irregular piece of Music.

Coda, { a phrase added to the end of a piece,
by way of conclusion.

Con, with; *Con Violini*, with Violins.

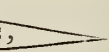
Con Anima, with feeling.

Concerto, { a piece for a single Instrument,
with Accompaniments for a Band.

Concertante, { a piece for two or more Instruments,
with Accompaniments.

Crescendo, a gradual rise of the sounds or 

Da Capo, { begin the Air again and end
with the first strain.

Decrescendo, { a gradual fall of the sounds,
or
Diminuendo, { abbreviated thus, 

Dolce, sweetly.


Duo, *Duetto*, a piece for two Voices or Instruments.

Espressivo, with expression and effect.

Forte, loud; *Fortissimo*, very loud.

Fine, the end of a piece.

Finale, the last movement.

Forzando, a stress on a note, or 

Fuoco, spirit: *Con Fuoco*, with spirit.

Furioso, or *Con Furia*, with fire and energy.

Gavotte, a lively Air in Common Time.

Grave, a slow and solemn movement.

Grazioso, in a graceful manner.

Giusto, exact: *Tempo Giusto*, in exact time.

Giga, a quick dance in Compound Time. $\frac{6}{8}$. or $\frac{12}{8}$.

Gustoso, or *Con Gusto*, with taste.

Largo, a slow movement.

Larghetto, not quite so slow as *Largo*.

Legato, a smooth and connected touch.

Loco, { at the usual place, after having played
an 8^{ve} higher.

Maestoso, in a majestic style.

Ma, but; *Ma non troppo*, but not too much.

Mancando, diminishing the sounds. 

Men, less; *Men Forte*, less loud.

Mezzo, half.

Mezza Voce, with half the usual force of the tone.

Mezzo Piano, a medium between soft and loud.

Mezzo Forte, rather loud.

Minuetto, a slow Dance in Triple time.

Molto, much; *Allegro Molto*, very brisk.

Moderato, moderately quick.

Morendo, let the sounds die away.

Moto, or *Con Moto*, very brisk.

Non, not; *Non troppo*, not too much.

Obligato, a part that cannot be omitted.

Octava alta, or 8^{va} { signifies that the passage
is to be played an octave
higher than it is written.

Presto, quick; **Prestissimo**, very quick. .

Pomposo, in a pompous style.

Perdendosi, diminish gradually the sounds.

Piano, soft; **Pianissimo**, as soft as possible.

Piu, more: **Piu Presto**, faster.

Piu tosto, rather.

Poco, a little; **Poco lento**, a little slow.

Poi, then; **Poi Segue**, then follow.

Rallentando,
Ritardando, { slacken the time by degrees.

Resoluto, in a bold style.

Rinforzando, { increase the sound of several notes,
this sign < is often substituted.

Scherzando, in a playful manner.

Sciolto, in a distinct manner.

Sempre, always; **Sempre Piano**, always soft.

Sotto voce, with a low voice or tone.

Sforzando, a stress on a note >

Siciliana, a pastoral movement in common time.

Spiritoso, with spirit.

Staccato, play the notes short and distinct.

Slentando, slackening the time.

Smorzando, smothering the sounds.

Senza, without.

Sonata, a piece with two or more movements.

Sonatina, a short and easy Sonata.

Soave, sweetly.

Sostenuto, support the sounds.

Solo, one Instrument only.

Tasto Solo, play the Bass without chords.

Tempo di ballo, in the time of a dance.

Tempo Primo, { play in the original time,
after an *ad Libitum*.

Tenuto, hold the note its full length.

Trio, a piece for three voices or Instruments.

Tutti, all the Instruments together, after a *Solo*.

Vigoroso, with strength.

Volta 1^{ma} the first time.

Volti Subito, turn over the leaf quickly.

Un, a; **Un poco**, a little.

Unisoni, play the parts in octaves.

ABBREVIATIONS EXPLAINED.*

Ad^o Adagio.

Ad lib: *ad Libitum*.

All^o Allegro.

Allet^{to} Allegretto.

Arp^o Arpeggio (see page 50)

Cal^o Calando.

Con Esp: *Con Espressione*.

Cres: *Crescendo*.

D.C. *Da Capo*.

Dim: *Diminuendo*.

Dol: *Dolce*.

F. *Forte*.

FF. *Fortissimo*.

Fz: *Forzando*.

Mez: *Mezzo*.

P. or Pia: *Piano*.

PP. *Pianissimo*.

Ped: *Pedal*.

Per: *Perdendosi*.

Rinf: *Rinforzando*.

Scherz: *Scherzando*.

Sem: *Sempre*.

Seg: *Segue*. (see page 22)

Smor: *Smorzando*.

Sf: *Sforzando*.

Stac: *Staccato*.

Sos: *Sostenuto*.

T. *Tutti*.

Ten: *Tenuto*.

Var: *Variatione*.

V.S. *Volti Subito*.

Uni: *Unisoni*.

* Each of these Words is explained in the Dictionary.

Introduction
to the ART of
SOLFAGING & SINGING

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INTONATION, TIME & EXECUTION.

are clearly illustrated by concise instructions & easy examples
calculated to facilitate the performance of

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Madam

Your most Obedient
& Devoted Servant.

J. Joseph

PREFACE

Through the course of my Profession I have often lamented to see Vocal Music in general, but more particularly **Solfaing** so much neglected in this Country.

This art is considered as a distinct part in Music which is left to professed Singers, while it ought in some respect to serve as a preparation to Instrumental Music, and remove those obstacles which an untutored Ear forms to the progress of Beginners.

To the practice of **Solfaing** the Italians are indebted for their excellence in Vocal Music & for so many eminent Singers who have been and are daily admired in every part of Europe.

The Musical education in their Conservatorios (Public Schools of Music) always begins by learning the intonation of the seven Notes in various positions, and solfaing Vocal exercises; when perfect in that, Pupils are taught Instrumental Music and the rapid progress they make proves the excellence of this method.

The neglect of **Solfaing** is the true cause of the scarcity of good Singers in this Country & tho' gifted with as great a share of natural abilities as any Nation, the English will never arrive at a great degree of proficiency in Vocal Music unless they pay more attention to that part of the Science.

How is it that so many Amateurs after several Years spent in the study of Music can seldom join with any Credit in a Duo, Trio, Glee, &c. because unacquainted with **Solfaing**, they are not firm in their intonation and obliged to trust to their Ear which often misleads them; after some unsuccessful attempts they think themselves unqualified for singing, they leave it off despairing of ever attaining any proficiency and attribute to their incapacity what is a consequence of the wrong method they pursued.

Here I must remove a prejudice which prevails respecting **Solfaing**; it is considered by many as a very dry and difficult study: but this is a mistaken notion, for with a good Ear and a little application this art may be learnt in a short time, as the different Syllables used in **Solfaing** the Notes, assist the memory in the recollection of their intonation; besides the labor may be shortened by clear instructions and easy Examples.

To publish such a method as will facilitate the study of Vocal Music to Scholars, and the teaching of it to Professors has been my aim and study in composing this work, the plan of which differs from any one published on the Subject.

Instead of presenting at first to the Pupil all the principles of Vocal Music and confusing his Ideas by a multitude of objects, I explain them successively and in the order they ought to be learnt.

The first Part is on Intonation and contains twelve Exercises on the scale, ascending and descending, on Intervals, Harmonics, Chromatic, and on the Major and Minor Keys.

The second Part treats of Time, which is exemplified in various Examples both Common and Triple, Simple and Compound, with the manner of beating each.

Execution is the object of the third Part, Graces, Divisions, Cadenzas, and the various styles of singing used in modern Music are successively explained.

To save the Learner the expense of another Book, I have inserted by way of introduction, the Elements of Music necessary to a Singer and proper directions for the Voice.

N.B. As the generality of Pupils consist of young Ladies, the Vocal exercises are set in the Treble Clef, but if sung an Octave lower they will serve also for Gentlemen, or they may be transposed into the Tenor, or Bass Clefs, by referring to the Transposition Table (page XIV.)

The Author humbly solicits the indulgence of his Readers for any inaccuracy of style, & begs they will consider the difficulties he had to encounter, writing in a language foreign to him & on a subject hitherto so little explored.

Engraved by J. BALLS. No 8, Middle Scotland Yard, Whitehall.)

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INTRODUCTION.

CHAPTER I. A SHORT HISTORY OF VOCAL MUSIC.

The origin of Music may be traced to the earliest period of the world, indeed it seems to have been coeval with human nature itself, and that, when our first Parents received from the Almighty the use of speech, they were also gifted with the faculty of modulating the accents of their Voice according to the dictates of their heart, and producing a Melody which although more simple than ours, was more expressive of their joy, gratitude, &c. towards their great benefactor.

However as no authority can be produced in support of this assertion, we will trace the origin of Vocal Music to Jubal a descendant of Cain, who was according to the Holy Scripture Gen:4.Ver:12. the father of those who sung accompanied by the Harp and Organ.

At the flood, Music was buried in oblivion and it was a long while before it appeared to cheer the desolated universe.

The Egyptians instructed by Cham and Mesraim his Son, brought again this fine art to some degree of splendour.

Moses the chief of the Hebrews, having been adopted by the Daughter of Pharaoh, was brought up at the court of Egypt and among other Sciences learned Music; he made use of his knowledge to instruct the Hebrews trusted to his care, and we read in the Scripture that after having crossed the red Sea, they sung an Hymn of thanksgiving for their liberation, and the destruction of the Egyptian Army and that they were accompanied by Miriam, Aaron's Sister, and other Women singing in chorus, and playing on Timbals &c.

Vocal Music began to be in great repute among the Jews, and in the reigns of King David and Solomon, numerous Vocal Performers were employed in the service of the Temple: David who was an excellent Performer on the Harp, used to sing the Psalms he composed and accompany himself on that Instrument.

The Greeks during their intercourse with the Egyptians, among other Sciences learn'd Music, which by their ingenuity they brought to a degree of perfection unknown before.

Mercury invented the Lyre which he mounted with four Strings, the sound of which answer'd the Notes mi, fa, sol, la, this was the first Tetrachord (Scale of four Notes) but the compass of the Lyre in so imperfect a state being found too limited to accompany the Notes of the human Voice, three more Strings were added below; these seven Strings the tones of which rose gradually, although not regularly, had different names according to their place in the Scale.

To these inventions Pythagoras made great improvements, this great Philosopher was the first who reduced Music to fixed principles, he added another String below the seven, and thus completed the Diapason or Octave.

Some time after another system consisting of sixteen sounds was adopted which was called Dis Diapason, or double Octave.

The Greek Poets sung Verses in honor of their Divinities and Heroes accompanied on the Lyre, the art of singing by Notes with correctness was consider'd as an indispensable part of a liberal education; and Themistocles that great General being present at a banquet and desired to sing, as he did not comply was consider'd as imperfect in his education.

The Melody of the Greeks was pure and simple, only calculated to give energy and expression to their Poetry: yet (if the records of ancient history may be credited) they could produce with it wonderful effects, and raise or assuage various passions according to the mode they played in.

The labour of the Greeks, and the improvements which they had made in Music were soon lost, for Constantinople and other Cities of Greece having been pillaged and destroy'd by the Turks, the fine






Arts and with them Music was partly buried in ruins and the few pieces which escaped destruction, cannot convey an Idea of their perfection in that Science.

From the Greeks we will trace Music to the Romans; at first it made very little impression on these illustrious Conquerors, but in the fourth Century, Constantine the Great having embraced the Christian Religion introduced Vocal Music into the service of the Church, and from that epoch it underwent a total change.

St. Ambrose Archbishop of Milan adapted the Psalms and Hymns of his Church to the Greek Music.

In 490 Pope Gregory added other Hymns and Anthems to those composed by St. Ambrose; these Chants, the melodies of which were without refinement and more calculated to raise pious sentiments in the Auditors than to excite admiration, were adopted by other Churches in Italy.

Vocal Music continued in that imperfect state till the 11th Century, when Guido Aretino a benedictine Monk of great knowledge in Music to remedy the defects of the Greek system, invented his celebrated Hexachord (Scale of six Notes) to which he applied the six monosyllables, ut, re, mi, fa, sol, la,* taken from a Latin Hymn in honour of St. John the Baptist, he also introduced the fashion of writing Music at first on four lines, then on five lines, and in their spaces, with round and square points.**

These notes were of very long duration, sometimes one of them lasted a whole period; this intonation of Guido soon became obsolete and in 1353 John de Muris a Frenchman invented the different species of Notes, viz. the Large  the Long  the Breve  the Semibreve  and Minim  (the Crotchet, Quaver, and Semiquaver were introduced afterwards) by which the different times were expressed.

He also invented the three Clefs which we use and by placing them at the beginning of the Stave ascertained the name and pitch of the Notes.

Music being thus gradually cleared from the difficulties that impeded its progress advanced towards perfection with rapid strides, and from the Church where it had been till now confined, was introduced on the Stage (in the 15th Century an Italian Opera similar to the Grecian Tragedies was composed by Baverini, and in 1574 the Operas of Ariadne, Daphne &c. were performed at Venice.

At that period, Italy, which was already conspicuous for eminent Artists, began to produce Composers and Singers of the first merit.

Among the former was the celebrated Palestrina, a Venetian, surnamed by his Contemporaries the Prince of Music: he flourished in the sixteenth Century, and as he was the first who put in practice the theory of the art, he may be called the father of old and modern Composers, equally successful in the sacred and profane Music, his works which are monuments of science served as patterns to those immortal Composers who afterwards rendered Italy, Germany, and other Countries so celebrated.

From 1600 to 1700 the taste for Dramatic Music daily increasing, several Schools for singing were instituted at Naples, Rome, Florence, Milan, Venice, Bologna, &c. which produced Singers of great abilities; one of the first for antiquity and fame, was established at Bologna by Pistochi, who after having been universally admired for his knowledge, judgement, and taste in singing, formed several Pupils of eminent merit.

From Italy other parts of Europe borrowed their taste and knowledge in Vocal Music, which is now in high repute and cultivation in every civilized Nation.

* In the sixteenth Century Guido's method of solfaing was simplified in France by Lemaire, who by adding a seventh syllable (si) to the six of Guido, removed the difficulties which were before occasioned by the mutations (the semitone wherever it occurred was called (mi).)

** Before the invention of the Stave and Notes, musical sounds were expressed by Letters placed on a single line, the Greek pieces were wrote in that manner, this method St. Ambrose adopted for his Chants, substituting for the Greek Characters, Roman letters thus A B C D E F G I K L M N O P

Pope Gregory simplified this system by using only seven letters which he repeated over again writing them in smaller Characters A B C D E F G a b c d e f g

CHAPTER II. OF THE VOICE IN GENERAL.

The sum of all the sounds which a Man can draw from his organs in speaking, singing, or crying, forms what is called the Voice, the qualities of which depend on those of the Sounds by which it is formed.

The Voice may be distinguished, 1st as a simple and inarticulate Sound, such as in Infants and dumb people. 2^d as an articulate and distinct Sound like the human speech. 3^d as in declamation, by which the tone and accent proper to each passion is imitated, and which depends on a modification in the sounds entirely different from that used in speaking. 4th as in singing, in which the sounds of a Melody are produced together with the Words to which that Melody is set.

The Singing Voice will be the object of this Treatise.

ARTICLE I. HOW THE VOICE IS FORMED.

The Organs employed in the formation of the Voice are the lungs, the larynx, the glottis, and the cavity of the Mouth and Nostrils: the throat, tongue, teeth and lips serve for the articulation.

1st the office of the lungs is to receive the external air which we continually inspire, and from which the Voice is formed, and to supply the Voice with it, they may be assimilated with propriety to the Bellows of an Organ, from which the Pipes receive the wind that forms the Sounds.

2^d from the lungs the Air is forced through the Trachea (vulgarly termed the Wind pipe) it is a cartilaginous and membranous Canal which begins at the root of the Tongue and terminates in the lungs: its upper part is called Larynx, and is composed of five annular cartilages placed above one another, they are united by means of elastic Ligaments or Fibres, and enabled by the assistance of their several Muscles to dilate, or contract, and perform that variety of motion which seems to point out the Larynx as the principal organ of the Voice.

3^d at the top, and inside of the Larynx are two semicircular membranes, stretched horizontally which though capable of joining close together, generally leave between them an oblong aperture called Glottis, which though very narrow, (not exceeding the tenth of an inch) can be dilated at pleasure, and may be compared to the Reed of a Bassoon, or of an Organ Pipe, as being put in vibratory motion by the Air, impelled by the Lungs, it modifies the sound in various manners: when dilated it gives a grave sound, and when contracted an acute sound.

4th the Voice thus formed, is strengthened and softened by a reverberation from the palate and other hollow places in the inside of the Mouth and Nostrils, and according as these are better or worse shaped for this reverberation, the Voice is more or less agreeable.

5th the Tongue by acting and reacting against the Palate and Teeth, contracts or dilates the aperture of the Mouth, consequently the sound being detained in its passage, or left to flow freely, acquires different modifications which form the articulation and pronunciation.

6th the Teeth being of a hard substance, and placed close to one another on two rows, form an aperture through which the Voice passes without losing any thing of the quality of its sound.

7th the Lips by making now and then that aperture smaller, form those Syllables denominated Labials.

ART: II. OBSERVATIONS ON THE ORGANS OF THE VOICE.

1st On the strength of the Lungs depends the power of the Voice, when naturally weak they may be strengthened by moderate exercise, and a sober, regular life; any intemperance impairs them and consequently the Voice.

2^d One of the greatest difficulties in singing consists in the proper management of the breath; on this point depends partly the perfection of the Voice, for although we do not see the different shapes and alterations which the Larynx and Glottis go through at each sound which we form, yet we ought to know that their motions should be free, and the breath regulated in such a manner as to produce the best effect; if the air is impelled with more force than necessary, the Glottis becomes contracted like the Reed of an Hautboy pressed too much by the Lips of a bad Performer; fear or constraint produce the same effect on that organ and injure its flexibility: if the breath is taken with too much hurry, the Voice becomes unsteady and fluttering.

3^d The Tongue where it can possibly be avoided, must never touch either the Teeth or roof of the Mouth, when this is not practicable it must be done with as much ease as possible, in sounding the letter S, the Tongue must not be used with too much force, otherwise the sound will be hissing and unpleasant; the letter X must also be softened by drawing back the Tongue, and not suffering it to touch but lightly, the roof of the Mouth.

4th The Teeth must not be kept shut as it will injure the sound of the Voice, (this defect is very common to Learners especially in England.) Children should not begin to sing till they have changed their front Teeth, and it is best to wait till the whole set are completely formed as the quality of the Voice greatly depends on them.

5th The Lips must not project beyond the Teeth, otherwise their soft substance will render the sound of the Voice dull and weak: in the pronunciation of such syllables as oblige the Lips to be compressed, they must touch each other as lightly as possible. In sounding the letters B and P, the Lips should be projected a little to prevent their being compressed too tight and smothering the Voice.

6th An opinion too prevalent is, that none can sing well but those who are gifted with a fine Voice; this opinion is erroneous, for although a fine Voice is a great gift of nature, yet it is possible to be a good Singer without it; some of the first Singers have rather indifferent Voices, but owing to their great knowledge and skilful management, they are much and deservedly admired.

An accurate Ear, a strong constitution, and good spirits are much more necessary for singing well than a fine Voice without these blessings.

When the Ear is accurate and the Voice indifferent, it may be greatly improved by a judicious Master; but if the Ear is deficient, he need not labour to rectify its defect, as probably he will toil in vain and seldom if ever succeed.

However, a Master must be careful how he judges of the Pupil's Ear, and not conclude that it is incorrect if at first he should happen to sing a little out of tune.

Some Scholars will sing difficult intervals in perfect tune and will be deficient in the intonation of others much more easy: (owing perhaps to some defects in the organs.)

When the Ear is not defective, a Scholar may by practice, and with the assistance of a good Master, acquire a good intonation: whoever is gifted with it by nature may be said to have three fourths of the qualities requisite for good singing.

ART. III. Of the DIFFERENT VOICES and their COMPASS.

There are six species of the Human Voice which rank in the following order, beginning from the lowest, viz. the Bass, Baritono, Tenor, Contralto, Mezzo Soprano, and Soprano.

Each species of Voice can ascend or descend a certain number of Notes which form what is called its *Compass*; this compass is either natural or artificial.

The natural *Compass* of each Voice (as experience proves) does not exceed eleven Notes, (an Octave and three Notes) and is confined within the *Stave*, 5 Notes being on the Lines, 4 in the Spaces, 1 Note below the *Stave* and 1 above it.

Various Marks called *Clefs* are used, which according to their shape and position on the Lines, determine the species of each Voice, its compass, the name of the Notes within its compass, and their pitch or elevation, without altering the form of the *Stave*.

The first and lowest Male Voice is called **Bass**, its *Clef* is called **F. Clef** on the fourth Line, its natural *Compass* is from **Fa** to **Si**. (F. B.)

The 2^d Male Voice is called **Baritono** or **Bass Tenor**, (because it partakes of both Voices) it is marked by **F. Clef** on the 3^d Line, its natural *Compass* is from **La** to **Re**. (A. D.)

The 3^d Male Voice is called **Tenor** or **Voce humana**, (being the natural Voice of Man) it is marked by **C. Clef** on the 4th Line, its natural *Compass* is from **Do** to **Fa**. (C. F.)

The 4th Male Voice is called **Contralto** or **Counter Tenor**, and is the Voice of Adults, but may be sung by Men, though with difficulty, and sometimes by Women; it is expressed by the **C. Clef** on the 3^d Line, its natural *Compass* is from **Mi** to **La**. (E. A.)

The 5th species of Voice, and the 1st Female Voice is called **Mezzo Soprano**, and is a Treble Voice of a low Scale, it is marked by **C. Clef** on the 2^d Line, its natural *Compass* is from **Sol** to **Do**. (G. C.)

The 6th species and 2^d Female Voice is called **Soprano**, & subdivided into high and low, or 1st & 2^d the low Soprano or **Canto** is marked by the **C. Clef** on the 1st Line, and is now, (except in Italy,) generally marked by the **Treble Clef**; its natural *Compass* is from **Si** to **Mi**. (B. E.)

The high Soprano or **Treble** (which is likewise the Voice of young Boys) is marked by the **G. Clef** on the 2^d Line; its natural *Compass* is from **Re** to **Sol**. (D. G.)



A View of all the VOICES, their CLEFS, name of the NOTES, and their place in the GENERAL SCALE.



N.B. The extent of all the Voices put together, is 3 Octaves, and 2 Notes; each species of Voice is at the distance of a 3^d (two Notes) from the next species:

The natural compass of each Voice may be extended by practice and art to fourteen or fifteen Notes, and even more; this renders some Voices useless, as their part can be sung by others, thus the Baritono and Mezzo Soprano are out of use.

Artificial Compass of the Voices in use, compared to the Keys of the Piano-Forte, with the Clef proper for each Voice and the Names of the Notes.

The diagram illustrates the artificial compass of voices compared to piano keys. The piano keyboard at the top shows the sequence of notes: F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D, E, F. Below the keyboard, five staves represent different voice parts, each with a specific clef and a sequence of notes with solfège names (do, re, mi, fa, sol, la, si) written below them.

- Soprano 1^o** (Treble clef): do, re, mi, fa, sol, la, si, do, re, mi, fa, sol, la, si, do
- Soprano 2^o** (Treble clef): la, si, do, re, mi, fa, sol, la, si, do, re, mi, fa, sol, la
- Counter Tenor or Contralto** (Treble clef): re, mi, fa, sol, la, si, do, re, mi, fa, sol, la, si, do, re
- Tenor** (Tenor clef): si, do, re, mi, fa, sol, la, si, do, re, mi, fa, sol, la, si
- Bass** (Bass clef): fa, sol, la, si, do, re, mi, fa, sol, la, si, do, re, mi, fa

A bracket on the left groups the Soprano 1^o and 2^o staves as **Female and Boys Voices**. A bracket on the right groups the Counter Tenor, Tenor, and Bass staves as **Male Voices**.

N.B. Each Voice has something peculiarly relative to its kind.

The Soprano has more volubility than any Voice, and is also equally adapted to the pathetic.

The Contralto has more pathetic, but less volubility than the Soprano.

The Tenor has less pathetic but more volubility than the Contralto.

The Bass is more majestic than any Voice, but should not be so rough as sometimes practised.

The Voice as to its quality is of three different species: the first and best is called in Italian, Voce di petto, and is a Voice that comes from the breast or chest; it is full, sonorous and expressive, but less manageable than the two other species; among Ladies we sometimes hear a Soprano entirely di petto.

The second species is termed Voce di testa, and is a Voice which strikes from the Throat to the Head; it is capable of more volubility than the foregoing, but not so good.

The third species is the Falsetto, or feigned Voice, which is entirely formed in the Throat, and has more volubility than any but is of no substance and requires a great deal of management.

The greatest difficulty a Pupil has to overcome, is to unite his natural to the feigned Voice, so as to render imperceptible the joining of both; should a Master overlook this important part, the Scholar is ruined; he will be obliged to sing within the narrow compass of a few Notes, and unable to accomplish any of the modern Songs which mostly extend to a great compass.

The Pupil must in several ways pass from the natural to the feigned Voice and vice versa, (with few exceptions he will find it more difficult to leave than to resume) this part where the natural Voice ends, to give way to the Falsetto is called in Italian Il ponticello, the little bridge; it is the rock indifferent. Singers generally split upon, great Singers will effect the junction of the two Voices so nicely as not to be discovered.

CHAPTER III. DIRECTIONS FOR SINGING.

1st Open the Mouth moderately (rather broad than erect) and place it in a smiling form, drawing the Lips as it is done in laughing, so that part of the Teeth may be seen; this position is the most favorable to the formation of a pure and harmonious sound, observe that some words require the Mouth to be more open than others; for instance, words expressive of grandeur and majesty should be given out more open than a simple ditty.

2^d Articulate clearly your Syllables, and give every one its proper sound without harshness or affectation. *

3^d Keep your Voice steady without deviating from the true intonation of the Notes for nothing is so wretched as singing out of tune.

4th Do not force your Voice in order to increase its power, but give it out in an easy and pleasing manner: acute sounds if forced will resemble shrieks, the higher the Notes are the more care should be taken to bring them out soft and clear. Should a Singer (especially a Soprano) force his Voice in the upper Notes, he will in time inflame the Glands of his Throat and lose the clear, rich and flexible quality of the Sounds.

5th Practice frequently the swelling and diminishing of the sounds marked thus < > it is one of the greatest beauties in vocal Music and contributes to give Passages expression and effect.

The swelling and diminishing of the sounds is to be done in one breath, beginning very soft and gradually increasing to the utmost power of the Voice, then diminishing insensibly till it comes again to the softest degree; this should be practised on each Note of the Scale, ascending and descending, throughout the compass of the Voice, & in slow time, the Vowel A may be used at first as being more open and afterwards other Vowels; this exercise although a little troublesome to beginners is the only one calculated to acquire a Voice truly in tune, clear in its sound, and mellow in its inflexions therefore the Scholar should practice it as often as possible, resting now and then when he is tired.

6th Practise daily the holding out a Note, the longer you do it the better as nothing gives a Singer more command of the Voice; in holding out high Notes avoid that fluttering and trembling of the Voice so common to bad Singers; and try to give the Notes a clear, firm, and mellow tone.

7th Blend softly the sounds into one another, the end of a Note with the beginning of the next so as to form one continual Melody, except in staccato passages or when a Rest intervenes.

8th Take breath in proper time or else the Voice will inflect and get out of tune; this is one of the greatest defects in Learners, they never think of taking breath till they are quite exhausted and unable to proceed any farther.

The breath is to be taken at a Rest, or when the periods of the musical sentence are ended, they generally end on the accented part of the Bar, the 1st & 3^d part in Common Time, and the first part in Triple Time.

Observe that to take breath in the middle of a word (unless it is under a long division of Notes) is a fault against nature and should be carefully avoided.

When a long division of Notes happens, take breath at the beginning or else you will run the risk of stopping in the middle and spoiling the effect.

N.B. In order to produce a clear and brilliant tone, it is absolutely necessary to fill the Lungs completely, and then to husband the collected air as much as possible by a right management of the throat, when the Lungs are thus distended the Muscles of the larynx and trachea which are connected with the Chest, have a firm point to act from, and can exert themselves with more advantage.

* In solfaing, the Syllables do, re, mi, fa, sol, la, si, are to be sounded nearly thus; dow, ray, mee, faw, sol, law, see.

9th Study the compass of your Voice and do not force it to acquire a greater compass, but rather strive to improve what the Italians call *Voce di testa*, in order to join it so well to your natural Voice termed *Voce di petto*, that the transition from one to the other may be imperceptible; either of them should always come forth neat and clear without passing through the Nose or being stopt in ^e Throat for these two defects are the most intolerable in a Singer and past all remedy when once grown into a habit.

10th Keep your Body in a graceful attitude, your Head erect, and put on a serene countenance, nothing prepossesses an audience more in favour of a Singer than an open smiling appearance.

Whatever difficulty may occur, avoid distortions of the features; if you are inclined to any, study before a Friend or a Looking Glass and repeat the passage till you accomplish it freely and with grace.

N.B. Pressing the Breast gently with the Arm will assist a weak Voice, as this attitude makes the Chest steady and strengthens the muscular power.

11th Read several times over the words of the Piece which you are to sing, observe the punctuation where the emphasis lies, ponder the sense, try to make your own the sentiments express'd by the Notes.

Sounds dictated by feeling can alone express passions with truth and energy; if you copy the Piece you will learn it sooner, it will make a greater impression on your mind and the Eye will catch quicker the proportions of the Notes.

12th As singing requires a great deal of practice which if continued would impair your health, sing little at a time but very often, and as much as possible standing, as this situation is very favorable to the Chest and proper for the organization of the Voice.

13th Be guarded against hurry which destroys every effort of art, imitate Children who fearful of falling, walk at first slowly and carefully. Beginners in general are impatient, they want to become soon perfect and by their eagerness retard their progress and hinder the good a Master could produce, they begin on a wrong principle, pursue their method with fatigue, useless efforts! after a considerable time and practice they leave off, despairing of ever learning, and accuse nature with defects which had their origin in bad habits.

14th Do not hold the music Book too close to your face, for it not only obstructs the sound of the Voice, but makes a Singer appear bashful.

15th Accustom yourself early to sing before People of rank, or before Professors of merit and knowledge that you may acquire that confidence so necessary to a Singer.

A timid Singer can never display his talents to advantage, his voice is unsteady and trembling, he labours under the difficulty of fetching breath, and is obliged to stop at each Note for fear of being choaked he gives pain to the hearer and spoils the effect of the best Music.

16th Regulate your Voice according as the place you sing in, is larger or smaller; a Church or a Theatre requires a greater volume of Voice than a Room, and the Voice that will please in the former, will be troublesome in the latter.

17th Observe carefully the *Piano*, *Crescendo*, *Forte*, *Diminuendo*, &c. marked in a Piece, they may be called the *Chiaroscuro*, or the light and shades of singing, for what those are to the Eyes, the others are to the Ear, which is happily relieved from monotony, by a judicious mixture of both.

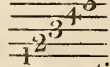
18th When you sing in a Duo, Trio, &c. attend carefully to the other parts, and try to accompany them with judgment and taste; avoid the defects of some Singers, who, full of their pretended merit, try to engross the whole attention of the Audience on their part, which they disfigure so much by misplaced Graces, or sing so loud as to destroy the effect, of the whole. lastly, whatever applauses you may receive at first from the Public; be guarded against pride and conceit, think that they are given to you out of indulgence and as an encouragement towards obtaining a greater perfection, and that if you know something, you have a great deal more to learn.

CHAP. IV. ELEMENTARY PRINCIPLES.

1. NUMBER OF NOTES AND CLEFS.


There are in Vocal as in Instrumental Music, but seven Notes.


They are denominated by the following Syllables, Do,* re, mi, fa, sol, la, si, which are better adapted for pronounciation than the letters C, D, E, F, G, A, B, used for Instrumental Music.


The seven Notes are placed on five parallel lines called a Stave,  either on the lines or in the spaces, and may be transposed into situations more acute or grave, still retaining their number and name.

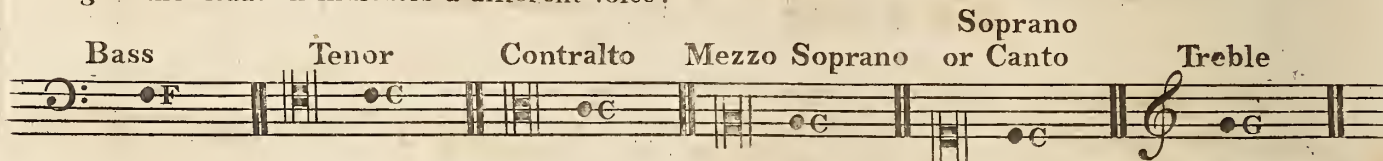
The name of the Notes and their pitch, or the elevation of their Sounds is fixed by placing at the beginning of the Stave a Mark called Clef or Cliff.

The Clefs in use are.

1st The F. Clef thus  it is placed on the fourth Line and serves for the lowest Voices.

2^d The G. Clef thus  placed on the second Line, and which serves for the highest Voices.

3^d The C. Clef thus  this may be placed on the 1st 2^d 3^d & 4th Lines of the Stave and according to the situation indicates a different Voice.

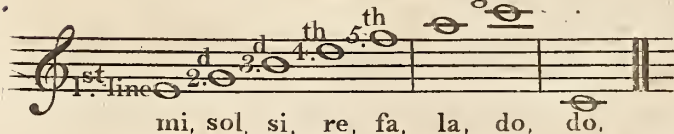


N.B. The Note placed on the Line where the Clef stands, goes by the name of the Clef, and that Note becomes the standard by which all others are found.

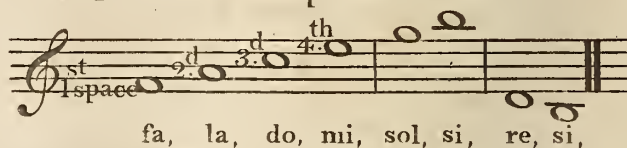
The Pupil may confine himself for the present to the Treble Clef.

2. NAMES of the NOTES.

Notes on the Lines. Ledger Lines.



Notes in the Spaces.



Observe, when Notes go above or below the Stave little Lines are drawn occasionally called Ledger Lines and the Notes are placed on or betwixt them. The Notes above the Stave are called Notes in alt.

Exercise to learn the Name of the Notes.









N.B. The Pupil must be perfectly acquainted with the Names of all the Notes before he proceeds to their intonation.

*The French make use of the Syllable (ut) instead of (do) but this last used by the Italians is preferable, being softer and more harmonious.

3. CHARACTER and VALUE of NOTES and RESTS.

The Notes are of six different Species which have various names and shapes, thus.

A Semibreve  Minim  Crotchet  Quaver  Semiquaver  and Demisemiquaver  their length or duration is in the following proportion.











The duration of any Note may be increased by placing one or two Dots after it.







One Dot makes the Note half as long again.

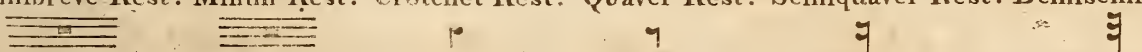
 is equal to   equal to   equal to   equal to 





Two Dots after a Note makes it three quarters longer.

 equal to   equal to   equal to   equal to  &c.

There are also marks of silence called Rests, introduced either to give the Singer time to take breath, or to produce some particular effect, each Note has its respective Rest.

 Semibreve Rest.  Minim Rest.  Crotchet Rest.  Quaver Rest.  Semiquaver Rest.  Demisemiquaver Rest.



The Rests are sometimes dotted and their duration increases.  is equal to   to .

4. ACCIDENTS of MUSIC.

The Sharp # raises the Note before which it is placed, one Semitone.

The Flat b lowers the Note before which it is placed, one Semitone.

The Natural ♮ contradicts a preceding Sharp or Flat, & restores the Note to its former sound.

The Sharps are placed at the Clef in the following progressive order.

1st 2^d 3^d 4th 5th 6th 7th ascending by fifths,
F. C. G. D. A. E. B. or descending by fourths.

The Flats are placed in the following order, which is reverse of the foregoing.

B. E. A. D. G. C. F. ascending by fourths,
1st 2^d 3^d 4th 5th 6th 7th or descending by fifths.

N.B. The last Sharp is always placed on the 7th or leading Note, and the last Flat on the 4th of the Key, and is introduced to render it perfect and in a Minor Key to render the 6th Minor.

The 2^d Sharp or Flat is never set at the Clef without the 1st nor the 3^d without the 1st & 2^d.

The Sharps or Flats when set after the Clef on a Line or Space, affects all the Notes on such Line and Space, and their Octaves throughout the Piece, unless contradicted; but if used in the middle of a Bar, they do not extend beyond the Bar, except when the first Note of the following Bar happens to be on the same Line or Space.

CHAP. V. ON TRANSPOSITION.

To Transpose, is to remove a musical Piece from one key into another, or from one Clef into another, or to change both the Clef and Key at the same time.

Transposition is often necessary to accommodate Voices or Instruments.

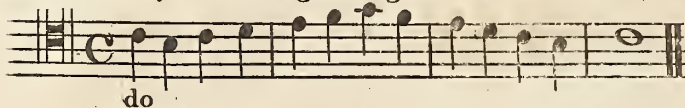
In order to render the Transposition exact, the Intervals of the original Piece must be preserv'd, therefore great attention should be paid to the Sharps and Flats of the new Key.

1st CASE. Transposition of the Clef.

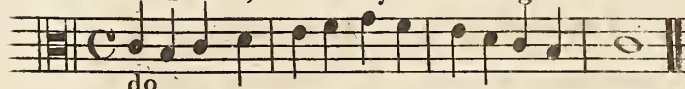
Subject in the Treble Clef.



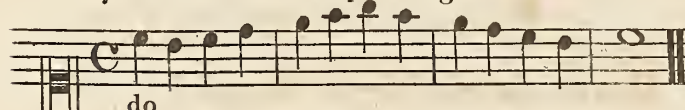
To transpose the Subject above into the Tenor, read every Note a degree higher than written.



To transpose the Subject into the Contralto, or Counter Tenor, read every Note a degree lower.



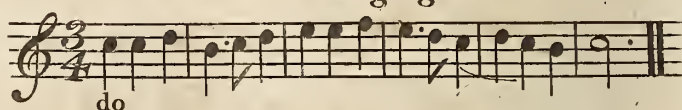
To transpose the Subject into the Soprano, read every Note a line or a space higher.



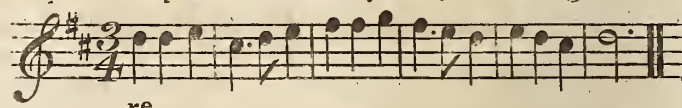
To transpose the Subject into the Bass, read every Note a line or a space lower.

2^d CASE. Transposition of the Key

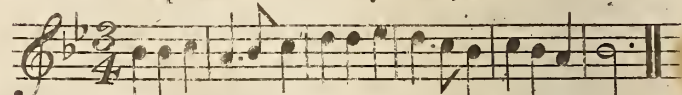
without changing the Clef.



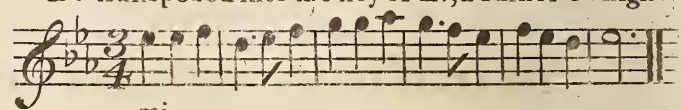
D^o transposed into the key of D, a Tone higher.



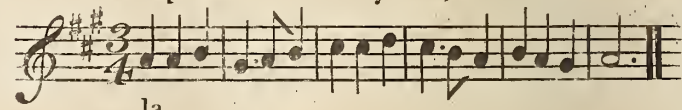
D^o transposed into the key of B \flat , a Tone lower.



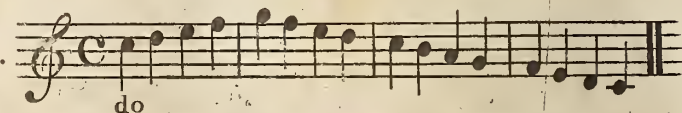
D^o transposed into the key of E \flat , a Minor 3^d higher.



D^o transposed into the key of A, a Minor 3^d lower.

3^d CASE. Transposition of the Key and Clef at the same time.

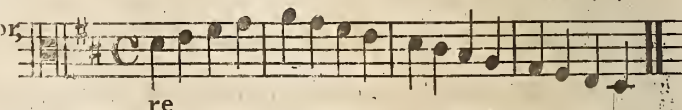
Subject in Treble Clef, & in the Key of C Major.



Transposed into the Soprano & in A Major, a Minor 3^d lower.



D^o transposed into the Contralto, and in D Major, a 7th lower.



D^o transposed into the Tenor, & in B \flat Major, an Octave and one Note lower.



D^o transposed into the Bass, & in E Major, an Octave and a 6th lower.



PART I. ON INTONATION.

A good Intonation is the first requisite in a Singer, in vain he is perfect in every other point, if deficient in this his talent is lost.

By a good intonation is understood, not only singing the Notes in perfect tune, but giving the Sounds that occasional swell and decrease from which greatly depend expression and effect.

N.B. Not to divert the attention of the Pupil from the intonation, the Examples of this 1st part have no Piano Forte accompaniment and are not wrote in any sort of time, the Learner should at first practice them very slow with another Singer or with an Instrument, in order to guide his Ear and prevent false intonations.

LESSON I. ON THE GAMUT.

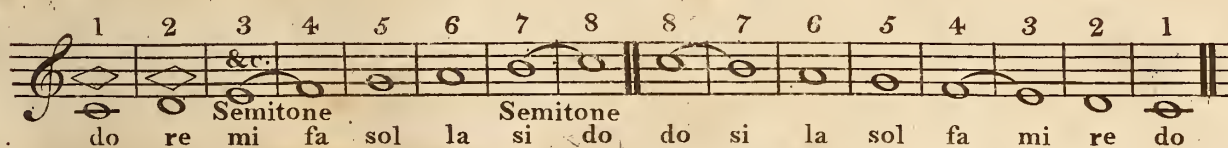
A gradual succession of Sounds from any Note to its Octave inclusively is called Gamut or Scale. The Scale is either Diatonic or Chromatic.

The Diatonic Scale proceeds by a series of Diatonic intervals; (Tones and Major Semitones) the Chromatic Scale proceeds by Chromatic degrees: (Major and Minor Semitones.)

The Diatonic Scale may be Major or Minor, the former has a Major third, the latter a Minor third. (see Page 8.)

DIATONIC Major SCALE of C. Model of all Major Keys.

This Scale consists of five Tones and two Major Semitones which are from the 3^d to the 4th Note and from the 7th to the 8th and are marked by a Slur —.



N.B. Each Note of this Scale is to be sung very slow and in one breath.

the sound is to begin as soft as possible, to be gradually increased to the middle of the Note, which must be sung very loud and then gradually decreased to the softest degree.



The musical Rhomboid placed over the Notes indicates these gradations.

When the Pupil is perfect in this exercise he should sing two Notes in one breath, swelling on the 1st till he comes to the beginning of the 2^d which is to be sung Forte and then decreasing the sound to the end.



Afterwards he may attempt 3.4.5.6.7.8. and more Notes in one breath.

LESSON 2^d. ON INTERVALS.

An Interval is the difference in point of gravity or acuteness between two Sounds or Notes, there are as many sorts of Intervals as degrees in the Scale, viz. seven.

Interval of Second Third Fourth Fifth

Sixth Seventh

Octave Second Third

Fourth Fifth Sixth

Seventh Octave

LESSON 3^d: PROGRESSIONS OF INTERVALS.

Progression of seconds ascending.

do re mi fa sol la si do re

Descending

mi re do si la sol fa mi re

Progression of thirds ascending.

do re mi fa

Descending

sol la do si

la sol fa mi

N.B. Though these progressions are confined to an Octave to save room, yet they may be practised above the Octave.

Progression of fourths ascending.

Ascending: do re mi fa

Descending: sol do si

la sol fa

This block contains three staves of music. The first staff shows an ascending scale of fourths: do, re, mi, fa. The second staff shows a descending scale of fourths: sol, do, si. The third staff shows a descending scale of fourths: la, sol, fa. The word 'Descending' is written above the second staff.

Progression of fifths ascending.

Ascending: do re mi

Descending: fa do si

la sol

This block contains three staves of music. The first staff shows an ascending scale of fifths: do, re, mi. The second staff shows a descending scale of fifths: fa, do, si. The third staff shows a descending scale of fifths: la, sol. The word 'Descending' is written above the second staff.

Progression of sixths ascending.

Ascending: do re mi

Descending: do si la

This block contains two staves of music. The first staff shows an ascending scale of sixths: do, re, mi. The second staff shows a descending scale of sixths: do, si, la. The word 'Descending' is written above the second staff.

Progression of sevenths ascending.

Ascending: do re mi

Descending: re do si

This block contains two staves of music. The first staff shows an ascending scale of sevenths: do, re, mi. The second staff shows a descending scale of sevenths: re, do, si. The word 'Descending' is written above the second staff.

Progression of Octaves ascending.

Ascending: do re mi

Descending: mi re do

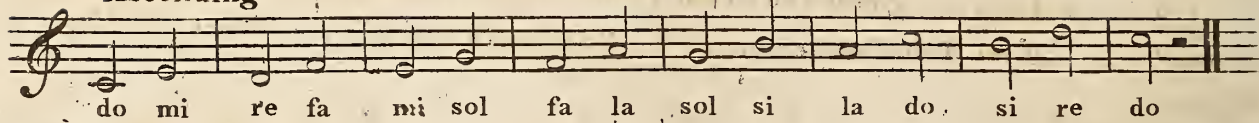
This block contains two staves of music. The first staff shows an ascending scale of octaves: do, re, mi. The second staff shows a descending scale of octaves: mi, re, do. The word 'Descending' is written above the second staff.

LESSON 4th

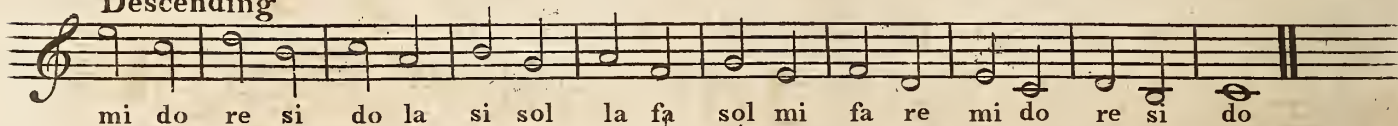
Intervals without the intermediate Notes.

Ascending

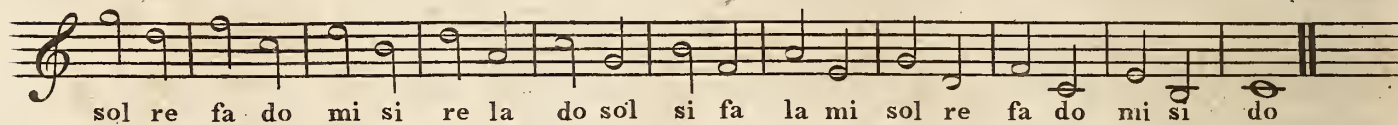
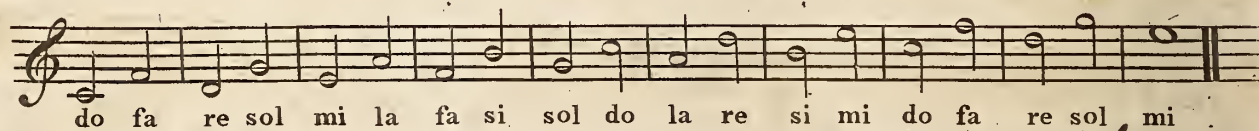
Thirds



Descending



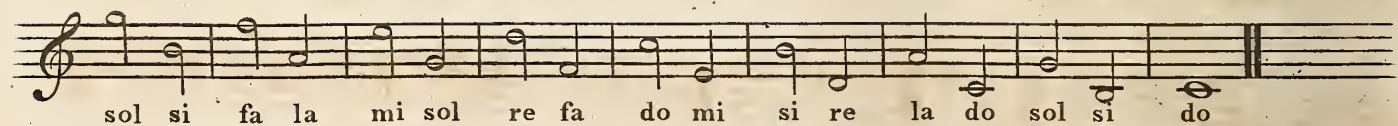
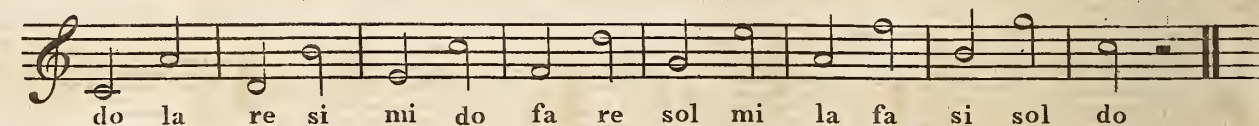
Fourths



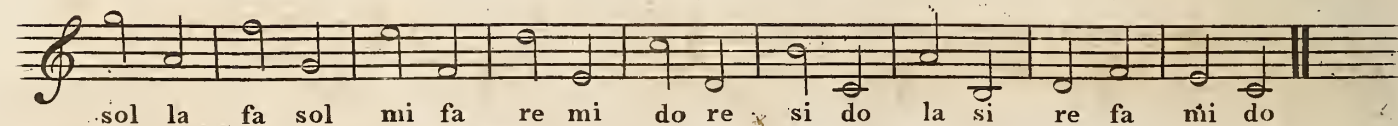
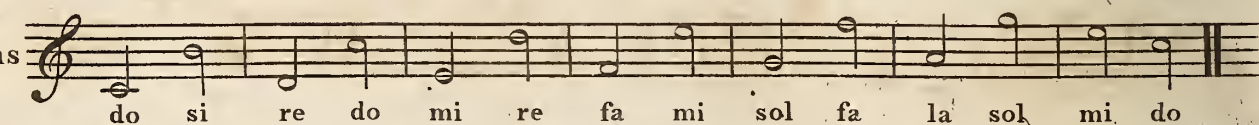
Fifths



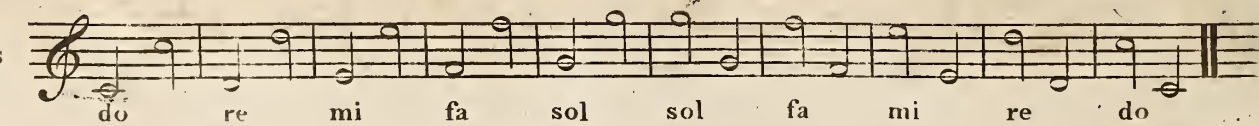
Sixths



Sevenths



Octaves



LESSON 5th

The seven Intervals compared to each Note of the Diatonic Scale, an excellent exercise to extend the Voice, and acquaint the Pupil with the different Intervals, Major & Minor.

2.^d 3.^d 4.th 5.th 6.th 7.th 8.th 2.^d 3.^d 4.th 5.th 6.th 7.th 8.th

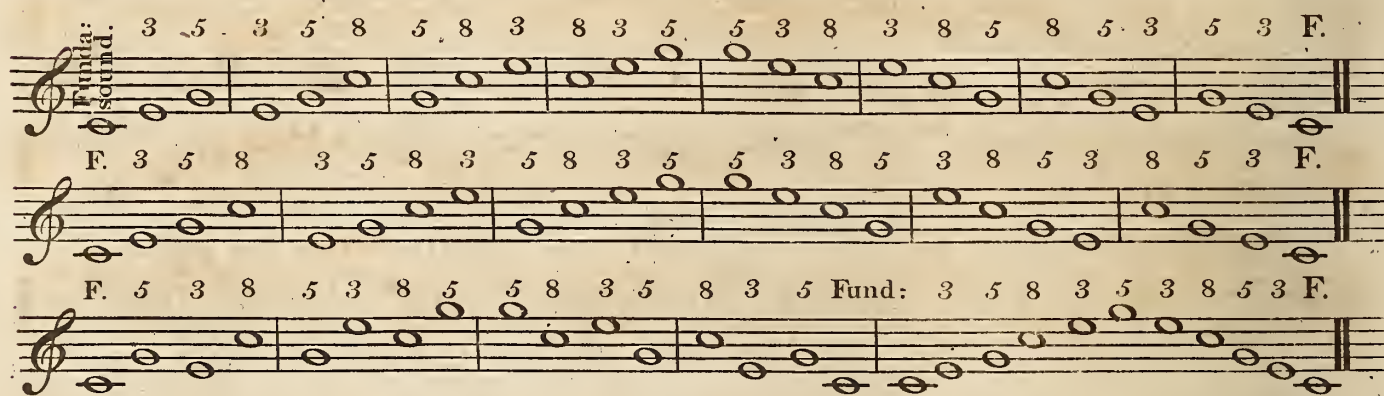
do re mi fa sol la si do re mi fa sol la si do re
 mi fa sol la si do re mi fa sol la si do re mi fa
 sol la si do re mi fa sol la si do re mi fa sol la
 si do re mi fa sol la si do re mi fa sol la si do

LESSON 6th

Progression of Thirds ascending & descending thro' the whole compass of the Voice.

do re mi fa
 sol la si do
 re mi fa sol
 la si la sol
 fa mi re do
 si la sol fa mi

Two or three Harmonics with the fundamental Sound, form a combination of Sounds pleasing to the Ear and on that account called **Perfect Chord**.



However pleasing a succession of Concords may be, it would soon become tiresome by its monotony, therefore as a relief to the Ear some Discords are generally introduced, which form a contrast with Concords and increase their effect.

Ascending

N.B. The Notes in black are Discords .



The Pupil must practice carefully this exercise however difficult the intonation of some of the Intervals may at first appear to his untutor'd Ear.

LESSON 8th: On the DIATONIC MINOR SCALE.

The **Minor Scale** is known by its **Minor Third**. (See page 8 for a definition of the **Minor 3^d**.)

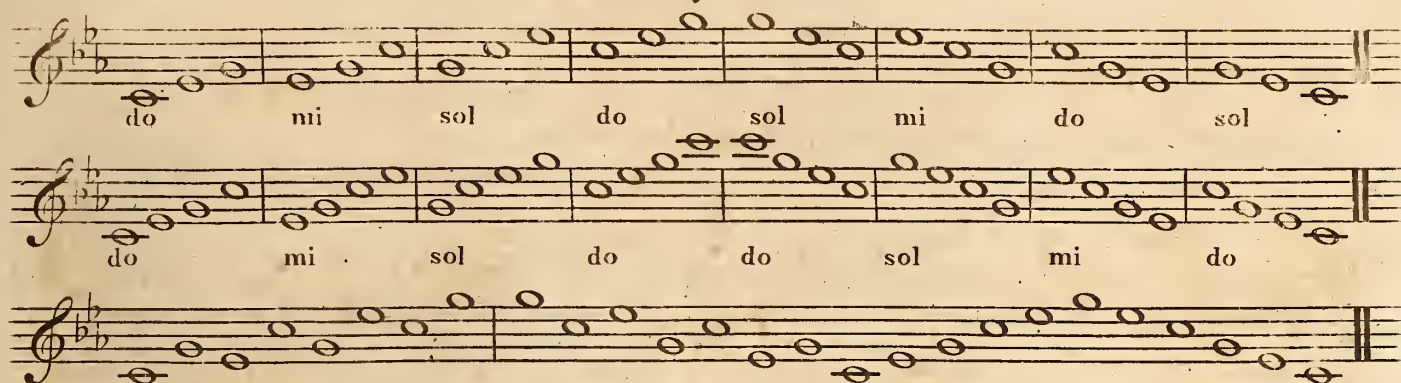
This Scale consists as the Major, of five Tones, and two Semitones, which are in ascending from the 2^d to the 3^d Note, and from the 7th to the 8th and in descending from the 6th to the 5th this alteration is owing to the 6th & 7th Note being made sharp in ascending: (conformable to the rules of modulation) in descending the Sharps are omitted, and the 6th & 5th resume their natural sound.



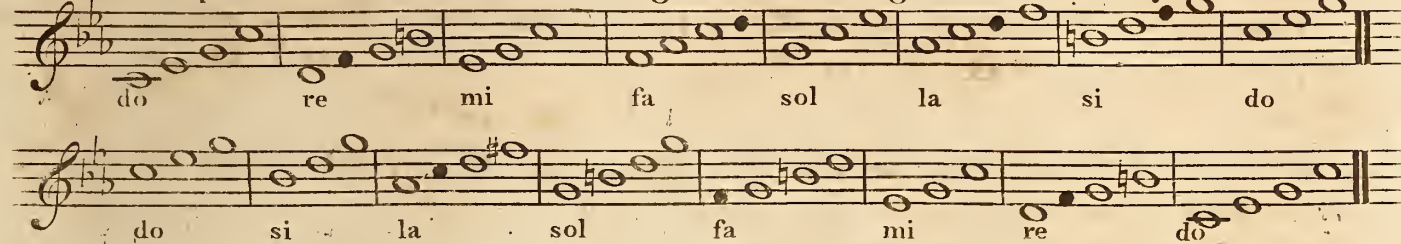
This Scale is to be practised in the same manner as the Major, swelling & diminishing the sound.

LESSON 9th

Exercise on Harmonics in the Minor Key of C.



Accompaniment of the Scale ascending and descending in the Minor Key of C.



LESSON 10th On the CHROMATIC SCALE.

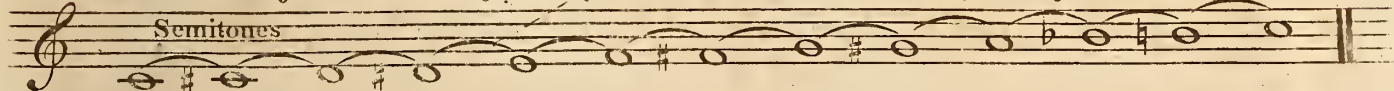
The Chromatic Scale proceeds by a series of 12 Semitones Major and Minor.

N.B. The Semitone is Major when the two Notes by which it is formed have a different name and degree on the Stave as E.F. B.C. C#D. BbC.

The Semitone is Minor when the Notes have the same name and place on the Stave but differ by a Sharp or Flat as C.C#. D.D#. BbBb.

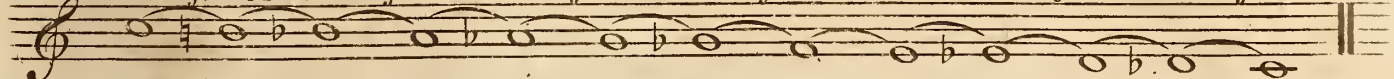
Chromatic Scale ascending by Sharps.

Minor. Major. Min: Maj: Maj: Min: Maj: Min: Maj: Maj: Min: Maj:



Descending by Flats.

Maj: Min: Maj: Min: Maj: Min: Maj: Min: Min: Maj: Min: Maj:



The Chromatic is wonderfully expressive of sorrow, the Semitones succeeding each other strike the Soul forcibly: but it requires a good Ear & a great flexibility in the Organ to accomplish it.

LESSON 11th Exercise on CHROMATIC.



LESSON 12th On KEYS or MODES.


A Key or Mode is a certain disposition of the Tones and Semitones which compose the Diatonic Scale, with respect to a Note considered as Principal or Key Note.

A regular Composition generally begins and ends by the Key Note and is said to be in the key of C or D if the last Note is C or D.

There are but two Keys or Modes, the Major and Minor, either of them is known by the third; the Major Key has, from the Key Note to the 3^d above, an interval of a Major Third which consists of two whole Tones or four Semitones.

In the Minor Key the 3^d is Minor, being only three half Tones above the Principal, all Keys are but transpositions of the natural Keys of C Major and A Minor, and Sharps or Flats are set at the Clef to render the intervals in Major similar to the mode of C, and in Minor to that of A.

Observe that every Major Key has a relative Minor Key with the same number of Sharps or Flats it is placed a 3^d below, or a 6th above.

N.B. The Semitones are mark'd by the Slur  placed over the Notes.



The musical notation displays eight systems of scales, each consisting of a Major and a Minor scale. The scales are: C Major, A Minor, G Major, E Minor, D Major, B Minor, F# Major, and C# Minor. Each system includes solfège syllables (e.g., *sol ut, mi la, re sol, si mi, la re, fa si, mi la, ut fa) and fingerings (e.g., 1 2 3 4 5 6 7 8, 8 7 6 5 4 3 2 1, 1 3 5 8 5 3 1). The A Minor scale is marked with 'Harmonics'.

The 1st syllable shews the dominant, or 5th, the 2^d syllable, the Key Note.

fa si 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 1 3 5 8 5 3 1

B Major

G# Minor

ut fa

F Major

D Minor

Bb Major

G Minor

Eb Major

C Minor

Ab Major

F Minor

Db Major

Bb Minor

Gb Major

Eb Minor

NB. G is the best Key for Female Voices, D for Male Voices, & A for a Youth's Voice.

PART II. ON TIME.

Time is the measure of sounds in regard to their duration.

A perfect knowledge of time is absolutely necessary to a Singer, and the least deficiency in that part will prove a continual obstacle to his talent.

The time of a Vocal Composition is Common, or Triple, either of which is simple or compound.

The Character which denotes the species of time is always placed after the Clef at the beginning of the Piece; Triple Time, if simple is known by $\frac{3}{2}$, $\frac{3}{4}$, or $\frac{3}{8}$, if Compound by $\frac{9}{4}$, $\frac{9}{8}$.

Simple Common Time is known by C or c or $\frac{2}{4}$ and Compound by $\frac{6}{8}$, $\frac{6}{4}$, $\frac{12}{4}$, $\frac{12}{8}$.

N.B. The Figures which mark the time have a reference to the Semi breve, which being the longest Note in use, is made the general standard of reckoning.

The inferior figure shews in what parts the Semibreve is divided; the superior figure indicates how many of these parts are necessary to make each Bar, for instance, in $\frac{2}{4}$ the figure 4 shews that the Semibreve is divided into four parts (or Crotchets) and the 2, that two of these parts are taken for each Bar.

§ 1. COMMON TIME EXPLAINED.

Containing a Semibreve or equivalent in each Bar. Two Crotchets.

Simple Common

Two dotted Crotchets. Four dotted Crotchets.

Compound Common

Two dotted Minims. Four dotted Minims.

These two are seldom used in modern Music.

§ 2. TRIPLE TIME EXPLAINED.

Three Minims. Three Crotchets. Three Quavers.

Simple Triple

Nine Crotchets. Nine Quavers.

Compound Triple

These two are seldom used in modern Music.

The degree of velocity in which a Vocal Composition is to be performed is ascertained by some Italian word marked at the beginning as *Largo*, *Allegro*, &c. The Italian words commonly used are the following, standing in order from the slowest to the quickest.

1 Adagio	5 Andantino	9 Tempo giusto	13 Spiritoso
2 Grave	6 Andante	10 Maestoso	14 Vivace
3 Largo	7 Allegretto	11 Con commodo	15 Presto
4 Larghetto	8 Moderato	12 Allegro	16 Prestissimo

Sometimes other words are added to the preceding, to modify or extend their meaning, such as *Assai*, *Molto*, very; *Piu*, more; *Poco*, a little; *Meno*, less; *Non troppo*, not too much; *Allegro assai*, very quick; *Piu presto*, faster; *Poco presto*, a little fast; *Non troppo presto*, not too fast.

§ 3. ON BEATING TIME.

To beat time is to mark and regulate the measure of the Movements by a motion of the Hand or Foot, in a Concert this is done by the Leader, or the Person presiding over the Concert.

In every sort of Common Time the Hand or Foot is to be down at the beginning of the Bar, and up at the middle, in Triple Time the Hand or Foot is to be down at the first part of the Bar, and up at the third.

The best way for a Singer to practice beating Time, is to mark it with his right Hand in two, three, or four different motions, according to the species of time. (see the figures.)

EXAMPLES IN COMMON TIME.

Every Bar is divided into four equal parts and mark'd thus.

In quick Movements every Bar is divided into two parts and mark'd.

Every Bar is divided into two equal parts and mark'd as the foregoing.

Same as the foregoing, passing 3 Quavers in each part.

Same as simple Common Time in 4 parts, 3 Quavers in each.

EXAMPLES IN TRIPLE TIME.

Every Bar is divided in three parts and mark'd thus.

N.B. The Pupil is to sing the Examples above while he beats time, if his voice is too weak he may solfa them verbally.

OBSERVATIONS ON THE FOLLOWING LESSONS.

I. A Bass accompaniment is added to the Lessons of the 2^d & 3^d Parts.

By practising the exercises of the first part, the Pupil must have acquired a firm intonation, and be able to sing with another part.

He may at first practise each Lesson without the Bass, then he should sol fa it while his Master or Himself (if he can do it) plays the Piano Forte part, as nothing improves the Ear more than to sing with an accompaniment.

II. Convinced by experience that Scholars learn faster and with more facility when they have but one object in view, I have purposely omitted all Graces in the 2^d part, and confined myself to the explanation of the various species of time, Simple or Compound, the different sorts of Notes, Rests, Dots, &c.

N.B. Should the Pupil be of a weak constitution, he need not sing the Lessons, but sol fa them verbally, beating time with his right hand.

III. The Figures under the Bass Notes relate to thorough Bass, and mark what Chords are to be played; where no Figure is mark'd the Common Chord is to be played.

To avoid confusion, each Chord is expressed by a single Figure, except when two are necessary as in $\frac{6}{4}$, $\frac{6}{5}$, $\frac{4}{3}$, &c.

The Minor 7th and Major 3^d (7th of the dominant) is marked $\frac{7}{x}$ $\frac{7}{\#}$ $\frac{7}{b}$ the 1st $\frac{7}{\#}$. I use in general, the other two $\frac{7}{\#}$ & $\frac{7}{b}$ occasionally, according as the 3^d is accidentally $\#$ or b after a Flat.

The three inversions of this 7th are marked thus, the false 5, the little sharp sixth 6, the tritonus 4+; the diminished 7th is marked $\frac{7}{-}$, the inversions $\frac{6}{-}$, $\frac{4+}{-}$, or $\frac{4}{-}$ & 2+; the superfluous seventh 7+, the superfluous fifth, 5x, the other Chords, as usual; a Dash — denotes the continuation of the foregoing Chord.

LESSON 1. IN COMMON TIME WITH A SEMIBREVE OR 2 MINIMS IN A BAR.

In quick Common Time, every Bar consists of two parts, and is marked thus

2 | up
1 | down

Moderato
In C
Major

1 2 1 2

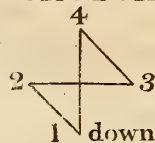
7+ 6 8 6 7+

3 7 6 6 7 4+/3 6 6 2+ 6 6 5

7+ 3 6 3 7x 3 b7x b b7x b b7x b 6 6 7

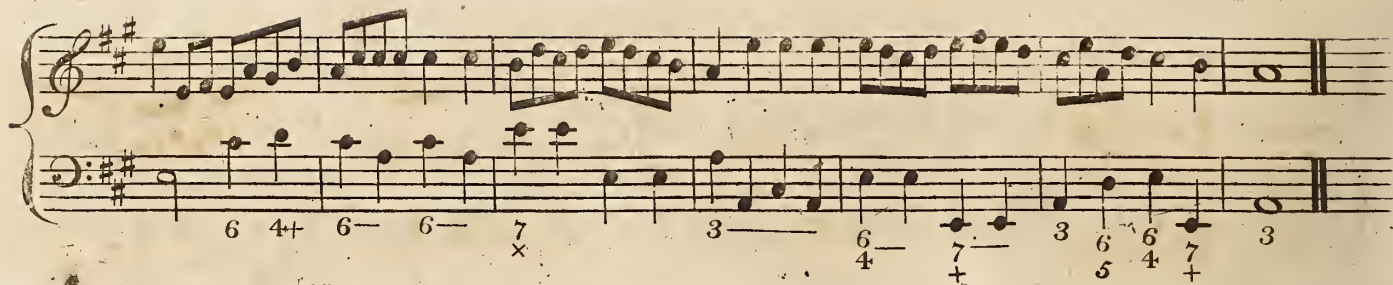
LESSON 2. IN SLOW COMMON TIME, WITH CROTCHETS & QUAVERS.

Each Bar consists of 4 parts which are marked thus



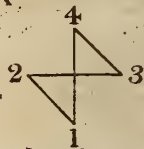
Andantino
In A
Major

Unisoni



LESSON 3. ON COMMON TIME, WITH QUAVERS & SEMIQUAVERS.

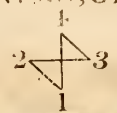
Each Bar consists of 4 parts, with two Quavers or four Semiquavers in each.



Larghetto
In Bb
Major

LESSON 4th IN COMMON TIME, WITH SEMIBREVES, MINIMS, CROTCHETS, QUAVERS AND SEMIQUAVERS.

Larghetto
In E^b
Major



* The following abbreviations are now in general use, viz.

A Semibreve with a stroke above or under thus or is played as 8 Quavers

A Minim with a stroke thus is played as 4 Quavers, with 2 strokes as 8 Semiquavers.

A Crotchet with 2 strokes as 4 Semiquavers; if dotted and 1 stroke as 3 Quavers.

** This mark / after some Quavers, and this // after Semiquavers, means to repeat the same Notes.

LESSON 7. IN $\frac{6}{8}$.

17

In D
Minor

Allegro

Diagram: 2 up, 1 down

LESSON 8. IN $\frac{12}{8}$.

In G
Minor

Andante

Diagram: 2, 3

$\frac{6}{8}$ & $\frac{12}{8}$ are the only Compound Common Times used in modern Music, $\frac{6}{4}$ & $\frac{12}{4}$ are obsolete. V.S.

This page contains eight systems of musical notation, each consisting of a grand staff with a treble and bass clef. The music is written in a key with one flat (B-flat). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 and 6-7. Some systems include dynamic markings like f and p . The page number 18 is located in the top left corner.

System 1: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes with fingerings: \sharp , 6, 6—3, 6—, $\frac{4}{6}$, 6, 6—, 6—, 7, $\frac{4+}{2}$.

System 2: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes with fingerings: 6—, 6, $\frac{6}{4}$, 4+, 6, $\frac{6}{5}$, 7+.

System 3: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes with fingerings: 6, 5, 6, 7, 3, 6, 5—, 3—, 6, 7, 5+.

System 4: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes with fingerings: 3—, 6—, \sharp 3—, 6, 4, 7+, 6, 6, 4+, 6, 7, \sharp .

System 5: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes with fingerings: —, 6—3—, 6, 6—3, 6, 6—.

System 6: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes with fingerings: 6—, 6—, 6, 6—, 6, \sharp 6, 5, 6, 4, \sharp , 6, 6, 7, 3, 6, $\frac{6}{5}$, 6, 4, 7—.

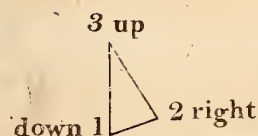
System 7: Treble clef has a series of eighth notes. Bass clef has a series of eighth notes with fingerings: 7, 3, 6, 6, 7, 6, $\frac{6}{5}$, 6, 6, 7, 7.

§ 4. ON TRIPLE TIMES.

19

Simple Triple Time has either three Minims, three Crotchets, three Quavers in a Bar, or equivalent
Compound Triple Time has nine Crotchets, nine Quavers, or equivalent.

Every sort of Triple Time consists of three measures or parts in each Bar which are marked by the Hand in the following manner.

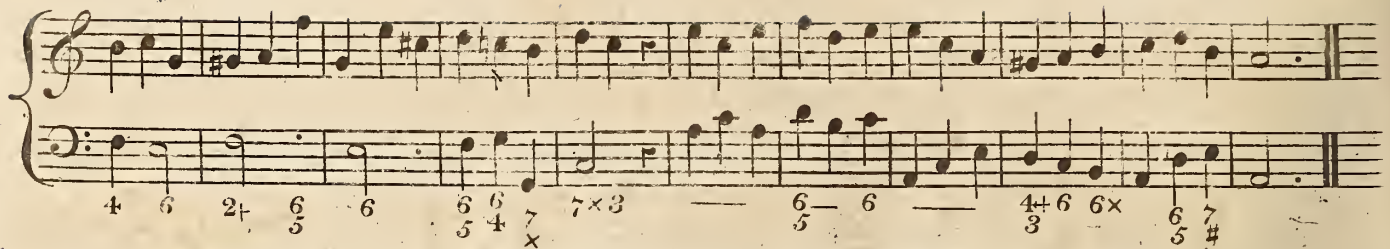


LESSON 9. IN $\frac{3}{4}$ WITH A MINIM DOTTED IN EACH BAR.

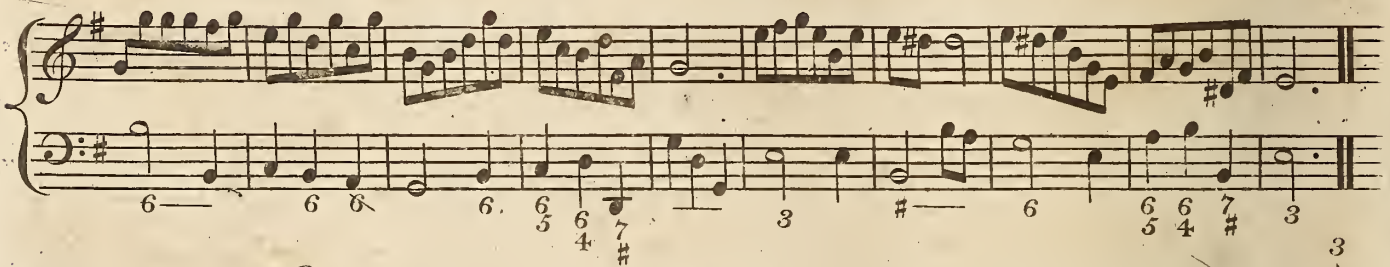
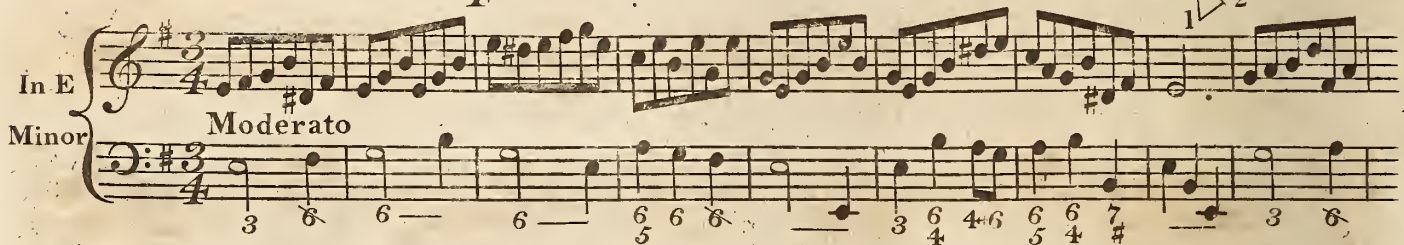
Andante
In C
Major

LESSON IN $\frac{3}{4}$ WITH THREE CROTCHETS IN EACH BAR.

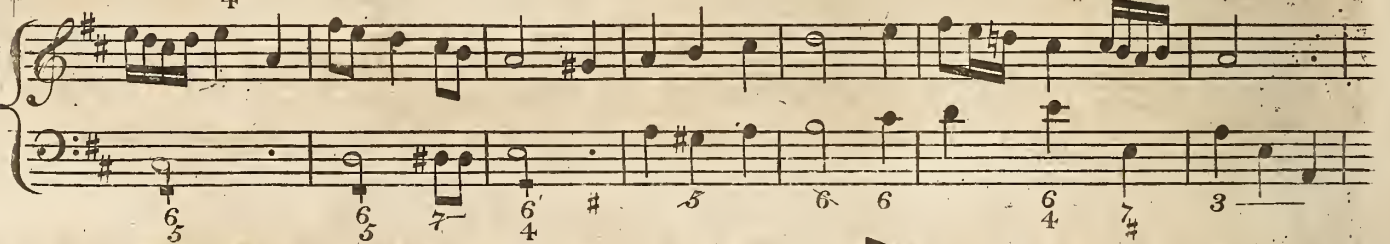
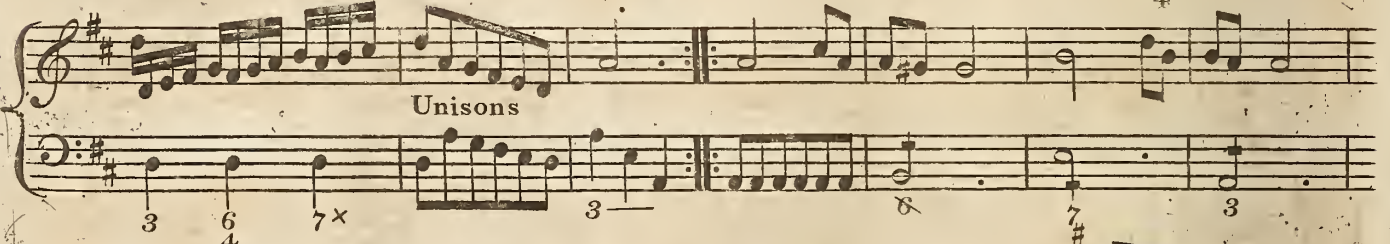
Allegretto
In A
Minor



LESSON 11. IN $\frac{3}{4}$ WITH SIX QUAVERS IN EACH BAR.



LESSON 12. IN $\frac{3}{4}$ WITH MINIMS, CROTCHETS, QUAVERS, & SEMIQUAVERS.

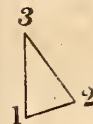


* Minim dotted with a stroke across the tail q^* is played as six Quavers.

LESSON 13. IN $\frac{3}{8}$.

21

Each Bar consists of three Quavers or equivalent and marked thus



Andante
In F
Major

7 6 4 3 6 6 4 3

7 6 4 3 6 6 4 3

7 6 4 3 6 6 4 3

7 6 4 3 6 6 4 3

7 6 4 3 6 6 4 3

7 6 4 3 6 6 4 3

7 6 4 3 6 6 4 3

Handwritten musical score on page 22, featuring six systems of grand staves (treble and bass clefs). The music is in B-flat major (one flat). The notation includes various musical symbols such as notes, rests, and fingerings. The bass staff of the first system contains figured bass notation (5, #6/3, #, #6/3, #). The second system's bass staff has figures (6/4, 7, 3, 6, 6/4, 6, 6). The third system's bass staff has figures (6/4, 3, 3, 4+, 6, 6). The fourth system's bass staff has figures (6, 4+, 6). The fifth system's bass staff has figures (5, 6/4, 4+, 6). The sixth system's bass staff has figures (6/4, 3). The piece concludes with a double bar line.

LESSON 14. IN $\frac{9}{8}$.

23

In G Major Allegretto

* A bind over two or more Notes on the same line or space unites them together.

N.B. As $\frac{9}{4}$ & $\frac{3}{2}$ are very seldom used, an example on them would be of little use to the Pupil.

§. 5. ON DOTTED NOTES.

A Dot after a Note makes it half as long again; for an explanation of this see the Elementary Principles page XII.

LESSON 15. ON DOTTED MINIMS.

Every Bar consists of two parts, the 2^d part falls on the Dot:

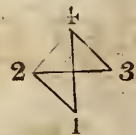
1 up

2 down

Allegretto
In G
Minor

LESSON 16. ON DOTTED CROTCHETS.

Every Bar consists of four parts, the 2^d & 4th fall on the Dots.



Andantino
In C
Minor

Handwritten musical notation for the first system of Lesson 17. It consists of two staves (treble and bass) in B-flat major. The treble staff contains eighth-note patterns, and the bass staff contains a mix of eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 below the notes.

LESSON 17. ON DOTTED QUAVERS.



Maestoso
In D
Minor

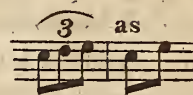
Handwritten musical notation for the second system of Lesson 17, marked 'Maestoso' and 'In D Minor'. It consists of two staves. The treble staff features dotted quaver patterns, and the bass staff features sixteenth-note patterns. Fingerings are indicated by numbers 1-5. A section marked '* Bis' is indicated by a dashed line and a repeat sign. The notation continues with more complex rhythmic patterns and fingerings.

* Bis means to repeat these Bars twice over: the Dots express the same thing.

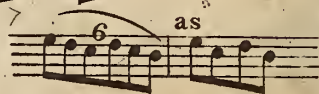
§. 6. OF SOME LICENCES.

There are in Music certain licences, which by length of use are grown into rules; such are the following.

Three Notes tied together with the Figure 3 mark'd above, thus



Six Notes tied together and having the Figure 6 mark'd above, thus



NB. The Figures 3, 6, &c. are often omitted, yet the rule is to be observed as above.

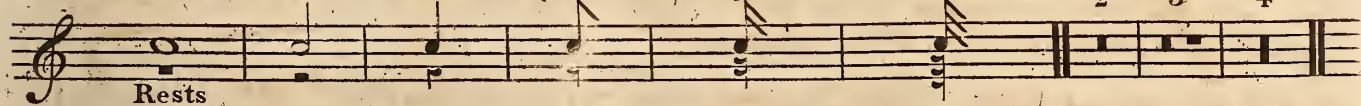
LESSON 18. IN WHICH THREE QUAVERS ARE SUNG AS 2 AND SIX AS 4.

Allegretto
In A
Minor

Da Capo
al fine

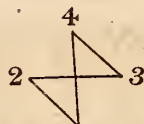
D.C. or Da Capo, denotes you are to begin the Pièce again, and end at the word "fine".

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver. 2 3 4



When a rest of several Bars happens, the number is generally mark'd above.

LESSON 19. ON CROCHET RESTS.



Allegretto
In A...
Major

Allegretto
In A
Major

3 7 3 7 6 3 6

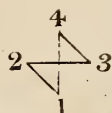
5 3 6 6 6 6 6

6 6 5 7 3 6 6 7 3 5 3

5 3 5 6 6 5 3

4+6 4+6 4+6 6 6 4+6 3

6 6 6 3 7 3 6 7 3



Allegretto

In G. Major

LESSON 21 ON RESTS, in general.

1 2 29

In F#
Minor

Andantino

The musical score is written for two staves (treble and bass clef) in F# Minor (three sharps: F#, C#, G#) and 3/4 time. The tempo is marked 'Andantino'. The score consists of eight systems of two staves each. The first system is labeled 'In F# Minor' and 'Andantino'. The score includes various rests and fingerings (6, 5, 4, 3, 2, 1) for both hands. The final system is labeled 'Unisoni'.

System 1: Treble staff has a half rest followed by eighth notes. Bass staff has a half rest followed by eighth notes. Fingerings: 6, 5, 6, 6, 5, 4, 7#.

System 2: Treble staff has eighth notes. Bass staff has eighth notes. Fingerings: 7# 3, 6, 4+ 3, 6, 6, 7# #.

System 3: Treble staff has eighth notes. Bass staff has eighth notes. Fingerings: 6 4, 7# 7, 3, 7+ 3, 5, 6 4, 3.

System 4: Treble staff has eighth notes. Bass staff has eighth notes. Fingerings: 6, 3, 6, 5, 3.

System 5: Treble staff has eighth notes. Bass staff has eighth notes. Fingerings: 6, 6 5, 6 4, 7+, 3, 6, 6, 3, 6, 6.

System 6: Treble staff has eighth notes. Bass staff has eighth notes. Fingerings: 3, 6, 6, 6, 6, 7#, 6, 6, 6.

System 7: Treble staff has eighth notes. Bass staff has eighth notes. Fingerings: #, 6, 6, 6, 6, 5, 4, 7#.

System 8: Treble staff has eighth notes. Bass staff has eighth notes. Fingerings: #, 6, 6, 6, 6, 5, 4, 7#.

PART III. ON EXECUTION.

Under the general name of execution are comprehended, Graces, Divisions, Cadenzas, and the different styles used in Vocal Music; each will be explained in a distinct Article.

CHAP: 1. ON GRACES.

Graces are occasional Embellishments which a Performer introduces to give effect to a Passage, the principal are the Shake, the Apogiatura, the Beat and the Turn.

§. 1. OF THE SHAKE.

The Shake is one of the greatest beauties in Vocal Music.

This Grace consists in the alternate reiteration of two Notes, beginning from the highest, which must be a Semitone, or a Tone distant from the principal, (never more) the Shake may be shorter or longer according to the length of the Note, the time of the Piece, or the judgement of the Performer; the turned Shake is chiefly used in a final Close or Cadence.

The various sorts of Shakes are explained in the following Example.

Transient or passing Shake. Common Shake. Turned Shake. Continued Shake.

As wrote 

As sung

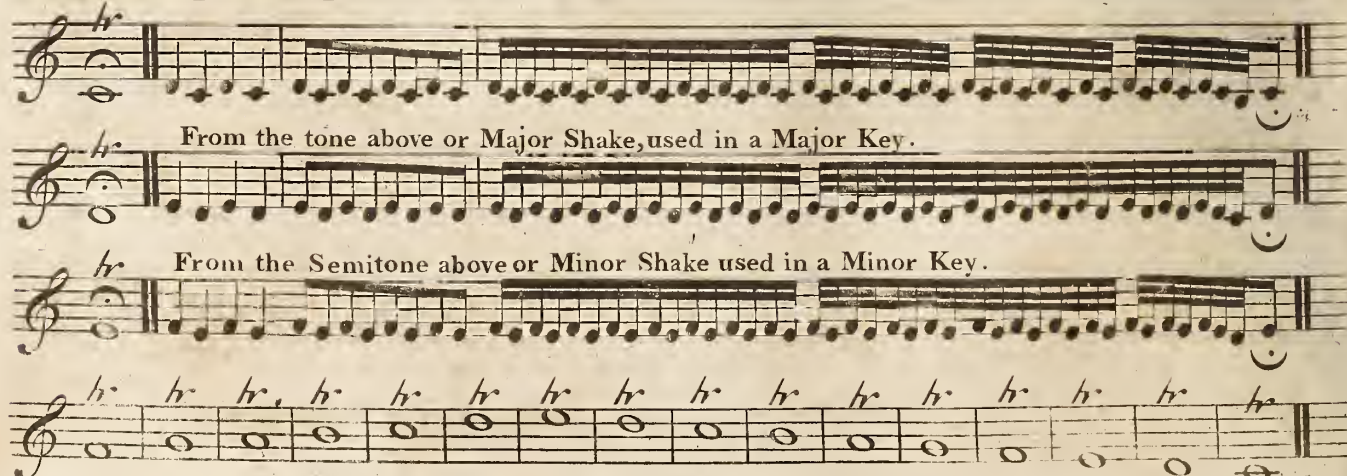
Prepared Shake. The Shake *legato* with the preceding Note. Apogiatura & Shake.

As wrote 

As sung

N.B. Both the Notes that compose the Shake must be sung at first slowly, gradually increasing till it comes to the greatest quickness; this must be sung in one breath.

PRACTICE OF THE SHAKE ON EVERY NOTE OF THE SCALE.



From the tone above or Major Shake, used in a Major Key.

From the Semitone above or Minor Shake used in a Minor Key.

Each of these Notes is to be sung as above and in one breath.

The Pupil must devote every Day, a certain portion of time to practice the Shake on every Note within the compass of his Voice; he may at first use the syllable do for this exercise, but afterwards he must shake with other vowels except e & u.

He should at first make his shakes as long as he can, and rather slow, but when perfect in those, he must try transient and quick shakes on every Note of the Scale, to enable him to introduce them in divisions.

A good Shake is of the utmost importance in Vocal Music; whoever is perfect in this, although deficient in other Graces, will always have the advantage of conducting himself without giving distaste to the Close or Cadence where it is very essential: on the contrary whoever wants it will never be a good Singer let his knowledge be ever so extensive.

Great difficulties occur in acquiring the Shake, first, because no infallible rule can be given to teach it, next, because nature imparts this Grace but to few, so that often both Master and Scholar decline taking any farther trouble about it, the former out of impatience, the latter despairing of ever acquiring it: but both are wrong, the Master, as he should do every thing in his power to perfect his Scholar, the Pupil as he should strive to overcome every difficulty.

The Shake to be good, must be equal, distinctly mark'd, easy, and moderately quick; the defects of the Shake are, to be uneven, quivering, too slow, out of tune, or in the throat.

The Shake should not be introduced on holding Notes, the *Messa di voce* is preferable.

LESSON 1. ON SHAKES.

Largo
In C
Major

Turn'd Shake

Common Shake

Passing Shakes

Transient Shakes

fine

Turned Shakes

Turn'd Shake

D?

Common Shakes

D.C.

§. 2. OF THE BEAT.

The Beat consists as well as the Shake in the alternate reiteration of two Notes at a Semitone or a tone distante, but with this difference, that the Shake begins from the transient Note added above the principal, whereas the Beat is made from the transient Note below; the length of the Beat is determined by the taste of the Performer and the nature of the Passage.

This Grace which is very little used in modern Music is marked thus ~

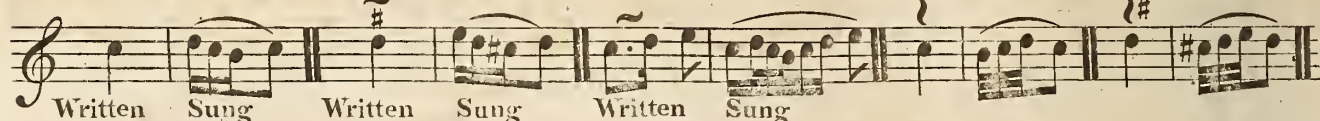


§. 3. OF THE TURN. (Mordente.)

This Grace consists of the three Notes, a principal one, the Note above it and the Note below, the latter is generally at a Semitone distance.

There are various sorts of Turns viz. the common, the inverted, the Note and Turn &c.

Common Turn. D^o with a Sharp. Note and Turn. Inverted Turn. D^o with a Sharp.



§. 4. OF THE SLUR AND DRAGG.

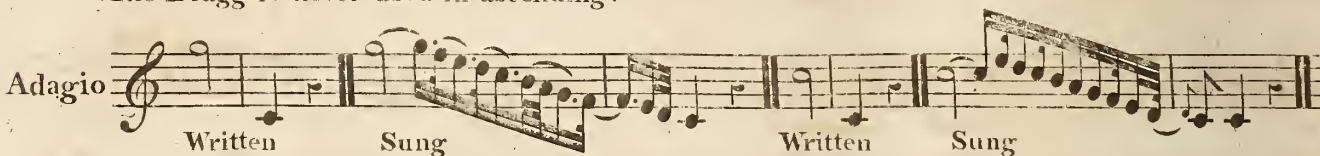
The Slur consists of some Notes added to a principal one with which they are blended by a smooth and gliding progression, and is marked by a curvilinear line placed over or under the Notes thus.



The Dragg in Italian Strascino is used in slow Movements on an even and regular progression of the Bass to blend the sound of some Notes at a great distance from each other; the sound begins on the high Note and is dragged gently down to the lower Note with inequality of motion.

In the pathetic nothing is better calculated to touch the heart than this Grace when introduced with judgment and performed with taste and precision, especially when performed by a fine Soprano.

N.B. The Dragg is never used in ascending.



§. 5. OF THE ANTICIPATION. (Called also Portamento.)

This Grace is not only very elegant but very useful 1st to ascertain with more precision the intonation of an Interval, next to preserve the shades and connection of the sounds which compose a Melody.

It is chiefly necessary when a difficult interval happens or some harsh discord, as it prepares the Auditor for the following Note and softens the shock which the Ear might experience.

The Anticipation may be practiced on every interval in the Scale ascending and descending.



The name of this Grace is derived from the Italian word Appoggiare, which means to dwell upon the little Note being always played with some emphasis, and more or less stress laid on it.

The Appoggiatura is chiefly used in slow Movements either to soften some Intervals or to retard the completion of the Harmony and make a Concord more pleasing by dwelling on the Note which is the Discord.

Appoggiatura. are generally written in small Notes to avoid a breach of Harmony.

This Grace affords a full scope to the Singer for displaying the flexibility of his Voice, and giving expression and effect to Passages: its length is taken from the following large Note; in general it is half of its duration, sometimes more, according as expression and taste require.

Appoggiatura as written. For emphasis.

As sung:

LESSON 2. ON APOGIATURAS.

Adagio
In C. Min.

The lesson consists of six systems of musical notation, each with a treble and bass staff. The key signature is C minor (three flats) and the time signature is 3/4. The notation includes various apoggiaturas and ornaments, with some notes marked with 'hr' (half rest). Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line.

CHAP. II. ON CADENCES. In Italian CADENZA.

A Cadence is a pause or suspension on a Note to afford the Performer an opportunity of introducing a graceful extempore close, and is marked by a circular stroke \circ over the Note.

There are two sorts of Cadences, viz. the intermediate and the final.

The Intermediate Cadence is introduced in the course of an Air and does not end in the Key Note for instance, when the sharp 4th of the Key goes to the 5th of the Key, the final Cadence is introduced at the end of the Piece, and terminates on the Key Note.

A Cadence to be good ought to bear some resemblance to the melody of the Piece; it is generally sung in one breath, therefore a Singer must not undertake a Cadence above his powers.

He should begin by swelling the sound of the Note, then run his division and at last terminate by a brilliant shake on the penultimate Note, or 2^d of the Key.

The Cadences of great Singers are generally more attended to than the Air which precedes them.

Final Cadences in C. Major.

From the 3^d of the Key.

From the 5th of the Key.

Final Cadences in A. Minor.

From the 5th

From the 3^d

N.B. The Pupil may transpose these Cadences in several Keys.

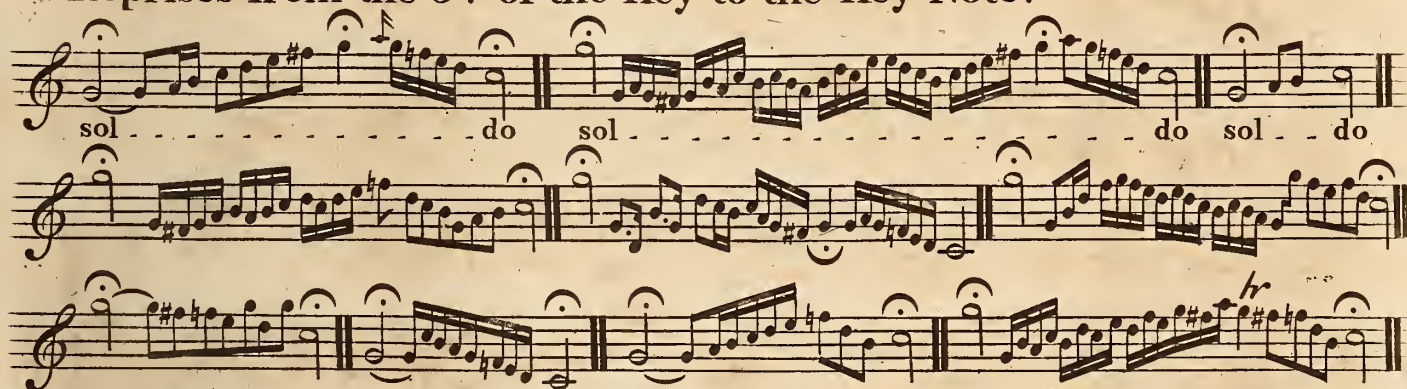
Intermediate Cadences from the Sharp 4th to the 5th of the Key. 55



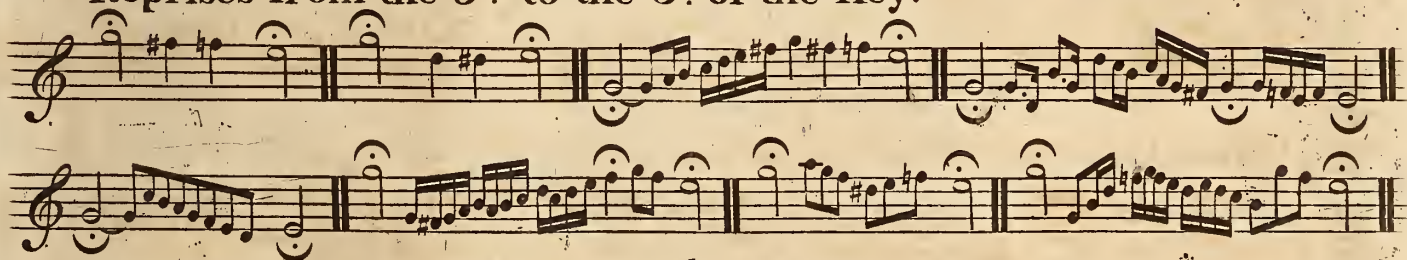
CHAP. III. ON THE REPRISE. In Italian RIPRESE.

As all Subjects begin on the Key Note, 3^d or 5th of the Key, the following Examples will shew the Learner how to introduce a Reprise to these Notes.

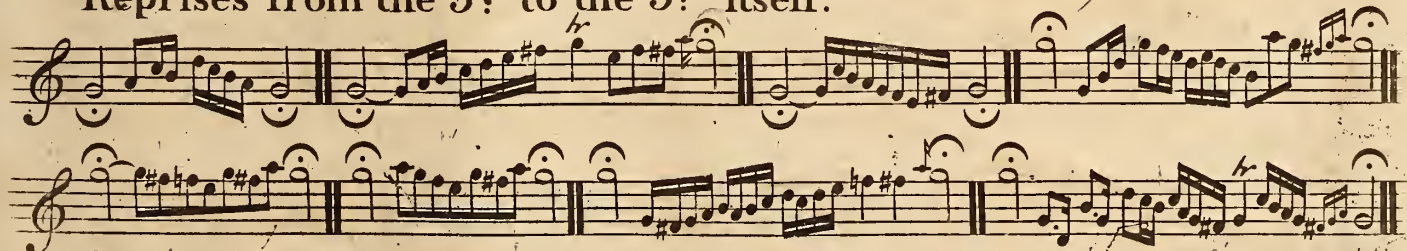
Reprises from the 5th of the Key to the Key Note.



Reprises from the 5th to the 3^d of the Key.



Reprises from the 5th to the 5th itself.

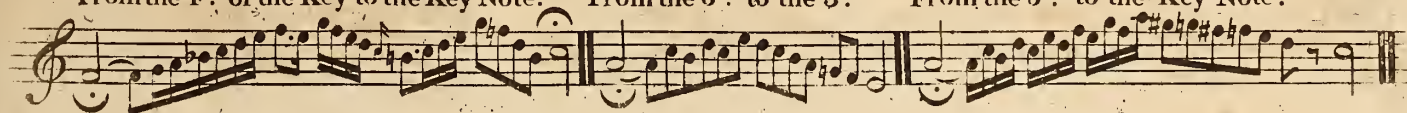


Reprises

From the 4th of the Key to the Key Note.

From the 6th to the 3^d

From the 6th to the Key Note.



CHAP. IV. ON DIVISIONS.

By the word **Division** is understood a long series of Notes so running into each other as to form one connected chain of Sounds.

In Vocal Music a division is always applied to a single Syllable and is to be sung in one breath except when too long, which is seldom the case, or when Rests intervene.

The beauty of divisions consist in being perfectly in tune, marked, equal, distinct and quick; to accomplish them with effect a Singer besides an excellent ear and a flexible organ must have a great knowledge of managing the Breath.

As divisions have not power sufficient to touch the Soul, and can only raise our admiration of a Singer for the happy flexibility of his Voice, they are confined to **Bravura Songs** and not used in pathetic **Airs**; they must not be introduced on syncopated or bound Notes, the Pupil must not attempt them untill he is perfect in his intonation and has acquired a facility of running the Scale ascending and descending in a neat and articulate manner, otherwise he will ruin his talent; he must also avoid the bad habit of marking them with the head, chin, &c. or even with too much force of Voice, or else they will appear ridiculous, for instance, should a division on A be forced, it will sound like Ha, Ha, Ha.

Divisions may be practised at first with the vowel A, then with O &c. never I nor U.

VARIOUS EXAMPLES ON DIVISIONS.

DIVISIONS IN TRIPLETS.

DIVISIONS WITH RESTS INTERMIXT.

CHAP: V. ON THE DIFFERENT STYLES.

There are three different styles used in Vocal Compositions, viz. the Cantabile, the Bravura, and the Mezzo Carattere.

§. 1. OF THE CANTABILE or PATHETIC.

The Cantabile is the most difficult style, to excel in this a Singer must be gifted, 1st with a fine Voice, of the sweet and plaintive kind that the long Notes of which this style is composed may of themselves delight the Ear. 2^d he must be perfect in his intonation for the hearers have time to appreciate every sound. 3^d he must have great sensibility to feel nicely and express in an affecting manner the sentiments which the Composer intends to raise. 4th he should be possessed of great taste and fancy highly to ornament the Melody and give to it that elegance which is essential to this style. 5th his judgement must be very accurate to keep his fancy within due bounds and not throw in too many Graces, (it is only for want of true feeling and expression that some Singers overload the pathetic with unseasonable Graces) 6th he should be acquainted with the rules of counterpoint, to know precisely what liberties he may take with respect to the harmony of the other parts. 7th he should know the art of stealing on the time called by the Italians *Tempo Rubato* and which is of such importance in the pathetic that according to Tosi, "whoever does not understand it, does not deserve the name of a Singer;" and lastly to avoid monotony he must now and then swell and diminish some Notes; observe the Piano and Forte, Crescendo, &c.

The pathetic according to the general opinion is most delicious to the Ear, most sweetly affects the Soul and is the strongest basis of harmony. If this style is partly laid aside it is because few Singers can excel in it; the study of the pathetic was the most favorite with ancient Singers, while the modern pay more attention to the bravura, the former sung to the heart, the latter sing to the ear, perhaps the fault lies also with Composers who overload Airs with so many rapid divisions that they hardly give the Singer time to breathe and much less an opportunity of displaying the power and melody of his Voice.

§. 2. OF THE BRAVURA.

A flexible Organ is the chief requisite in this style in which rapid divisions, chromatic passages, ascending and descending, Shakes and other Grace are mostly used, sometimes passages in the pathetic style are introduced in the Bravura, especially in the second part of an Air, of course a Singer who devotes himself to the Bravura must also study the Pathetic, if he wishes to be perfect.

§. 3. OF THE MEZZO CARATTERE or MIXT STYLE.

To this class belong Airs of easy execution, mostly Andante's, Allegretto's, Allegro's &c. To excel in this style a Singer must have a partial knowledge of the other two, he must be able to swell and diminish a Note, to run divisions and to sustain long Notes: this department although not so noble as the other is more extensive.

§ 4. ON THE LEGATO STYLE.

When the word *Legato* is affixed to a Passage, or when a Slur \frown is placed over or under some Notes, they are to be sung in a close, smooth and gliding manner, holding the sound of each Note till the next is begun, and blending the sounds into one another so as to form one continual stream of melody.

The *legato* style is peculiarly soothing and calculated to express tender passions.

LESSON 2. WITH LEGATO PASSAGES.

Affettuoso
In G. Major

The musical score consists of six systems, each with a piano (piano) and vocal (soprano) staff. The piano part is written in G major and common time. The vocal part is marked 'Affettuoso' and 'In G. Major'. The score includes various musical notations such as slurs, ties, and fingerings. A diagram in the top right corner shows a sequence of notes with fingerings 1, 2, 3, 4. The piano part includes complex fingerings and some accidentals. The vocal part is marked 'Affettuoso' and 'In G. Major'.

A circular stroke thus \bigcirc over or under a Note, shews a suspension of time.

When the word *Staccato* is placed over a Passage, or when small Dashes "||" are marked over or under the Notes they are to be sung in a short pointed and distinct manner as if Rests were placed after the Notes.

This style admits of several gradations which are differently expressed. (See the Example)

A Passage wrote thus or or is sung as if wrote thus.

LESSON 3. WITH STACCATO PASSAGES.

In E Minor Allegretto

CHAP: VI. ON SYNCOPATION.

Syncopation takes place whenever in a Composition the Melody or Harmony is so disposed, that the last Note of a Bar is connected with the first Note of the following Bar, so as to form but one Sound, see A.

Or when two parts of a Bar are joined into one by a tie — see B.

Or when long Notes are placed between shorter ones, see C.

N.B. Of two syncopated Notes the first only is named in solfaing and its sound continued the full length of the two.

Three musical examples labeled A, B, and C, each on a single staff with a treble clef and a common time signature (C). Example A shows a melody with a tie between the last note of one bar and the first note of the next bar. Example B shows two parts of a bar joined into one by a tie. Example C shows long notes placed between shorter ones. Below the staves, the notes are solfaged: 'do mi - i re - e do' for A, 'do mi - i re - e do - o si do' for B, and 'do mi - i re - e do - o si do' for C.

The syncope is frequently introduced in Melody for the sake of expression, and in Harmony it is used to prepare and resolve Discords.

2 | up
1 | down

LESSON 4. ON SYNCOPATED MINIMS.

Allegretto

A musical score for Lesson 4, titled 'ON SYNCOPATED MINIMS', in 'In C Major' and 'Allegretto' tempo. The score consists of four systems of music, each with a treble and bass staff. The melody is written in the treble staff, and the harmony is in the bass staff. The notes are solfaged: 'do re - e mi - i fa - a so - ol'. The score includes various syncopated rhythms and discords, with fingerings and accidentals indicated. The key signature has one sharp (F#). The score ends with a double bar line.

LESSON 5. ON SYNCOPATED CROTCHETS.

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In A Minor Allegretto

6 — # — # — # — 3 — 6 — 4 — 7 — #

3 — 3 — 6 — 5 — 3 — 6 — 9 — 6 — 7 — 3 — 9 — 6 — 4 — 6 — 6 — 3

6 — 7 — 3 — 6 — # — 4 — # — 7 — 3 — 6 —

5 — 3 — 4 — 6 — 6 — 6 — 7 —

LESSON 6. ON SYNCOPATED QUAVERS.

Allegro In G Major

3 — 7 — 7 — 7 — 7 — 6 — 6 —

7 — 5 — 5 — 3 — 5 — 3 — 7 —

3 — 4 — 6 — 5 — 6 — 6 — 6 — 7 —

1st GENERAL LESSON IN THE MAJOR KEY OF D.

This Lesson as the following, is a recapitulation of the principal graces and styles of playing explained in the third part; the Pupil must pay great attention to the marks placed over or under the Notes and try to express with his Voice the various Graces which they denote.

Allegretto

Forte **Legato** **Piano** **Staccato** **f** **pp**

Syncopated Notes

Shake **Pianissimo e legato** **Fortissimo e arpeggiato**

crescendo **f** **sf** **sf** **sf**

Legato, smooth and connected. (see page 38.)

Staccato, short and pointed. (see page 39.)

Arpeggiato, in the style of Harp Music.

Syncopated or driving Notes, (see page 40.)

sf, or **Sforzando**, a stress on the 1st Note.

Shake, (see page 30.)

This page contains six systems of musical notation for a piano exercise. Each system consists of a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical elements such as notes, rests, slurs, and dynamic markings. The exercises are labeled with specific techniques and dynamics:

- System 1:** Lento, Forte, Volata or flight, Staccato. Includes fingerings like 7#, 6/5, 6, 6/3, 6/4, and 6/5.
- System 2:** Slurs, Slurs-, Six for four. Includes fingerings like 7x3, 6, 6/5, 7#, 7+3, 6, 6/5, 7#, and 6/5.
- System 3:** Turn, Turn, Piano rinf. Includes fingerings like 7, 5, 6, 7, and 3.
- System 4:** Volata, Sherzando. Includes fingerings like 5, 5, 3, 6, 6/4, 3, 7, 7x3, 6, 6, and 6/5.
- System 5:** Three for two. Shake, Forte, Volata. Includes fingerings like 3, 3, hr, 6/4, 7, 3, 7, 3, 6/5, and 6.
- System 6:** Staccato, V.S. Includes fingerings like 5, 3, 6, 6/5, 7, 7x3, 6, 6/5, 6/5, 6/5, 6/4, 7, and 3.

Volata, a rapid flight of Notes.

Slurs \frown denote a smooth style.

Rinf, or Rinforzando, swelling the sound.

Sherzando, in a playful manner.

Three Notes tied together with the figure 3 above, are play'd as 2 of the same kind.

Six Notes tied with the figure 6 mark'd above,
are play'd as 4 of the same kind.

The musical score consists of six systems of grand staves. The first system is marked with a treble clef and a key signature of one sharp (F#). It includes a 'Shake' ornament. The second system features 'Legato', 'Apogee', and 'Slurs' markings. The third system includes a 'Volata' marking. The fourth system is marked 'Legato'. The fifth and sixth systems continue the melodic and harmonic development with various fingerings and articulations. The notation is dense with notes, rests, and ornaments, typical of 18th or 19th-century musical manuscripts.

Before I conclude this third part I must caution the Pupil against a defect too often prevalent in Singers of little taste, that is an indiscriminate use of Graces; if they meet with a plain Passage in a Composition, they introduce flourishes without consulting the Composer's ideas and often destroy the simplicity and effect he intended.

Judicious Singers are very cautious in introducing Graces, being aware of the danger they run of mistaking by trying to improve an Author's ideas, they prefer nature to affectation and an elegant simplicity to tawdry ornaments. Graces when introduced ought to proceed from the character and sentiment both of the Music and Poetry.

A Dictionary explaining such Italian Words as occur in Vocal Music.

N.B. The Words relative to Time are explained, page 10.

A battuta. } In the original time, after a sus-
A tempo. } pension of it by a Cadence.

Ad libitum. { At pleasure for the time.

Beneplacito. { A Cadence may be introduced.

Affettuoso. In a tender and delicate style.

Agitato. In a broken and interrupted style.

Al Segno. At the sign of repeat mark'd thus S.

Animato. With boldness and spirit.

Amoroso. In a soft, delicate, amatory style.

Appoggiatura. For an explanation see page 33.

Aria. An Air or Song.

Arioso. In a singing and melodious style.

Baritono. A Voice of low pitch between Tenor & Bass.

Bravura. A quick Song of difficult execution.

Brio or Con brio. With spirit.

Brillante. In a showy and brilliant style.

Calando. Gradually softer and slower.

Cantabile. In an easy and graceful style.

Canto. The highest vocal part.


Canon. A Composition in which the parts follow each other in the same melody and intervals.


Canto fermo. A plain Song or chanting used in Cathedrals.

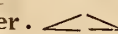
Canzone. A Song in one, two, or three parts.

Canzonet. A short Song.

Contralto. Counter Tenor, a Voice between the Treble and Tenor.

Cres or Crescendo. Gradually louder. 

Dim: or Diminuendo. Gradually softer 

Crescendo poi dim: Louder then softer. 

D.C. or Da Capo. Resume the Song from the beginning.

Expressivo. With expression.

Flebile. In a doleful style.

Fuocoso, or Confuoco. With fire & spirit.

Furioso, or Furibondo. With boldness & energy.

F. or Forte. Loud. **FF. or Fortissimo.** Very loud.

Fugue. A flight; a Composition in which one part leads off a Subject which is repeated a 5th or 8th higher or lower by the other parts.

Grazioso. In a graceful style.

Gustoso. With taste.

Imitation. A kind of Fugue.

Infermezzo. Interlude, play'd between the acts of a serious Opera.

Legato. Smooth and connected. (see page 38)

Melody. A succession of simple sounds without a Bass accompaniment.

Mezzo Soprano. A Treble or Soprano of low pitch.

Mezzo forte. }

Mezzo piano. } Medium between loud & soft.

Mesto. In a melancholy style.

Messa di voce. The swelling of the sounds generally used on a holding Note.

Motett. A Latin Anthem in parts.

Obligato. A part that cannot be left out.

Octava alta. Sing an 8^e higher than written.

Perdendosi. Diminishing the sound till almost lost.

Porta mento. Conduct of the Voice, it is good when the Voice is neither nasal nor guttural.

P. or Piano. Soft. **PP. or Pianissimo.** Very soft.

Ripieno. A part that sings occasionally.

Rallentando. { Slackening the time to produce
Ritardando. { some effect.

Ritornello. The Symphony of a Song.

Scherzando. In a playful manner.

Sciolto. The Notes must be sung free & separate.

Siciliano. A Pastoral Movement in $\frac{6}{8}$ or $\frac{12}{8}$.

Soprano. The Treble or highest Voice.

Sostenuto. }

Ten: or tenuto. } Holding the Notes their full length.

Sotto voce, or mezza voce. Rather soft.

Staccato. Distinct & pointed. (see page 39)

Virtuoso. A Performer of celebrity.

Voce di camera. A feeble Voice fit only for a Room.

Voce di petto. A Voice which comes from the Breast.

Voce di testa. A feigned Voice from the head.

Volta. Time. **Volta 1^a** the first time.

Volti Subito. Turn over quickly.

Unisoni. When several Voices sing the same part.

